# SHANNA CARLSON

## Swing High, Swing Low

It seems like everything has already been said, but it still feels new inside of me. Got to say what's in my heart and head, and I feel it's...'bout time.

—Shanna Carlson

'Bout Time.

That's the name of Shanna Carlson's production company. It's also her logo, her slogan, and very possibly her philosophy.

I first saw her singing in a small club in San Francisco's South of Market district, way back before it became SoMa; back before everybody went nouvelle and started charging twenty dollars for two ounces of food. Over the years I have seen her play in dozens of places: cocktail lounges, hotel bars, night clubs and theaters, doing singles, duets, one woman shows and playing with bands (You should see her playing piano with her right hand, synthesizer bass with her left and singing her heart out at a the same time). She has performed in England, Sweden and Norway and has worked with all kinds of high-powered, appreciative musicians, and in every place somebody would ask the same question: "When are you going to do an album?" The answer was always the same. "When I'm ready." That's fair. Never mind that those of us who are hooked on her liquid voice and relaxed delivery get tired of driving out to Pacifica or down to San Jose to hear her, and never mind those times when we are sitting around talking about great singers and somebody says "You should hear Shanna Carlson," or those times when you have a special person over and you think "I know what would create just the right mood." Never mind all that. A person has to be ready. It takes a lot of playing, a lot of seasoning, a lot of learning. In her case the process started with playing piano for her church in San Francisco at age thirteen, and continued while she raised a family and supported herself as a musician. Now, fifteen years after turning pro, she is ready.

'Bout Time.

What makes this particular singer worth waiting for? She has a rich, warm contralto voice, with echoes of Ernestine Anderson, Irene Kral and Rosemary Clooney, unique, subtle phrasing and a friendly, intimate stage presence. She also swings like the entire Basie rhythm section.

But her greatest asset, what keeps people coming back to hear her, is her ability to put a song across. She does it with an intensity and conviction that catches you and forces you to really listen. Nobody makes you feel the lyric of a song the way she does. This is because she so obviously feels it herself.

"To me," she says, "a song worth singing is one that tells a believable story. When I sing one like *The Very Thought Of You* or *Where Can I Go Without You?* I become the person in that song. How can you do that and not be moved?"

She also knows how to have fun with her singing. Listen to the playfulness in *Love You Madly* and *Day In, Day Out* (I love the way she sings "ocean's roar-or-or" like a wave crashing on a beach).

To help tell her stories, Shanna has selected some of the best musicians in the Bay Area.

Bill Bell is a jazz educator and leader of his own group, The Bell Sizztem. He has been musical director for Carmen McRae, vocal coach for the Supremes and has accompanied Nancy Wilson, Milt Jackson, Dizzy Gillespie and many others. His playing and arranging throughout the entire album are complimentary and discreet, yet soulful and very much show his own style. His arrangement of *Day In, Day Out* is especially intriguing, and his solo on *Lucky So-And-So* is everything a blues ought to be, with just that extra jazz touch.

Seward McCain and Scott Steed are two of the most respected—and recorded—bass players around, and Vince Lateano, possibly the most in-demand drummer anywhere, has appeared on more records than most people own.

Helping with the solo chores are the legendary Buddy Montgomery playing vibes on *How Deep Is The Ocean?*, Pee Wee Claybrook, an old-style tenor man who plays a beautifully tender solo on *The Very Thought Of You*, Jeff Sanford with a sinuously modern soprano on *World On A String* and Jim Nichols, who does an absolutely gorgeous guitar solo on *Beautiful Friendship*.

She accompanies herself on piano on *Where Can I Go Without You?* and *The Swing Song*.

Each song was chosen with great care and each soloist was chosen to fit the particular feel of that song. This kind of sensitivity and attention to detail, this unerring knowledge of what gives a song the right feel, is a hallmark of Shanna's performances. It may be genius or may be just innate good taste.

If there is a common thread among these songs, it is that most of them are romantic, but none of them are too emotional or self-pitying. No Billie Holiday pathos here, no unhealthy dependence on "my man", just good warm feelings. The walk-in-the-park kind of love. Not the stand-in-the-rain-feeling-awful kind.

Special mention should be made of *The Swing Song (Swing High-Swing Low)* by Carroll Coates. Coates is a veteran songwriter who has had songs recorded by Rebecca Parris, Shirley Horn, Mel Torme', Frank, Tony, Carmen and on and on and on. *The Swing Song*, recorded here for the first time, is a moving, evocative masterpiece. The combination of Coates' powerful writing and Shanna's sensitive interpretation sends us drifting down the backtrail of our own childhood to the bittersweet memories that all of us have there. We hope to hear more from the team of Coates and Carlson.

There is something different about Shanna's singing. Something more than her fine voice and subtle phrasing. Something unique and appealing, but hard to put your finger on. Maybe it's her tremendous love for music and her passionate desire to share that love with her audience that comes through when she performs.

Shanna has always wanted to do more with her singing, has always felt that she could make a difference in people's lives with her music, but she knows that the way to do that is not to do things for them, but to do things for herself and give them the opportunity to share the joy and love that went into the act of creation. You can't make a difference by doing what people want or expect. You have to show them a new way—Your way. We think she's done that.

'Bout Time, too.

—KEN McKENZIE
Ken McKenzie is a freelance musician and writer living in San Francisco.

SIDE ONE

1 HOW DEEP IS THE OCEAN 2:13
(Irving Berlin)

2 I'M JUST A LUCKY SO-AND-SO 5:26
(Duke Ellington, Mack David)

3 BEAUTIFUL FRIENDSHIP 2:13
(Donald Kahn, Stanley Styne)

4 (I'VE GOT THE) WORLD ON A STRING 3:34
(Harold Arlen, Ted Koehler)

5 CLOSE ENOUGH FOR LOVE 5:54
(Johnny Mandel, Paul Williams)

SIDE TWO

1 DAY IN, DAY OUT 2:45
(Johnny Mercer, Rube Bloom)

2 THE VERY THOUGHT OF YOU 4:30
(Ray Noble)

3 LOVE YOU MADLY 2:32
(Duke Ellington, Luther L. Henderson)

4 WHERE CAN I GO WITHOUT YOU 4:55
(Peggy Lee, Victor Young)

5 LOOKING AT YOU 2:28
(Cole Porter)

6 THE SWING SONG (SWING HIGH-SWING LOW) 2:51
(Carroll Coates)

All Songs ASCAP

PERSONNEL

Shanna Carlson, Vocals; Piano on Side 2, Tracks 2,6
Bill Bell, Piano all other tracks
Seward McCain, Bass, Side 1, Tracks 1,2,5 Side 2 Tracks 1,2,5
Scott Steed, Bass, Side 1, Tracks 3,4 Side 2 Tracks 3,4
Vince Lateano, Drums all tracks
Jim Nichols, Guitar, Side 1, Tracks 2,3,4,5 Side 2 Tracks 1,2,3,5
Buddy Montgomery, Vibes Side 1, Track 1
Pee Wee Claybrook, Tenor Saxophone, Side 2, Track 2
Jeff Sanford, Soprano Saxophone, Side 1, Track 4

PRODUCERS: SHANNA CARLSON AND BILL BELL
ARRANGER AND MUSICAL DIRECTOR: BILL BELL
RECORDING AND MIXING ENGINEER: RUSSELL BOND
RECORDED AND MIXED AT: MUSIC ANNEX, MENLO PARK, CA
MASTERED BY: GEORGE HORN, FANTASY RECORDS, BERKELEY, CA
PRESSED: RTI, CAMARILLO, CA
LINER NOTES: KEN MCKENZIE
ART DIRECTION, PHOTOGRAPHY: MARK GRAY
TYPOGRAPHY: LLOYD J. ROBINSON
FRONT COVER ARTIST: BRUNI
Artist Bruni Sabian is a Bay Area painter and originator of the Jazz Masters Series, which is a visual tribute to American Jazz musicians. She was commissioned by Shanna Carlson to do the original drawing for the cover of the album. Her collection of original paintings can be seen at the Old Town Art Center and Gallery in Los Gatos, CA. For information contact the Gallery at 408/354-2400

THANKS TO:
Mom and Dad for love, no matter what, and a home filled with music
Pam and Dave, my children, for making me grow (Norma for your smile)
Don and Julie for your support and all those "self-help" tapes
Paul Weaver for all those years of sight-reading and playing and both your's and Muriel's friendship
Shantha for teaching me to "dig deeper"
Ken for your love for jazz, great wit and the correct lyrics
Jan for your love and enthusiasm
David B. for helping to keep me solvent and laughing
Bill Bell, my musical mentor and dear friend, for urging me to try music for a living
Russell Bond, the barefoot wonder, who always seemed to be able to coax "just one more take" out of me
Carroll Coates for *The Swing Song*—your writing is a singer's dream come true
The outstanding musicians on this album who made me feel so comfortable that "it was easy"
The Gusts, owners of Nicks in Pacifica, for their continuing support of live music and a 6½ year gig (unheard of among musicians)
Jeff Sanford, the leader of the band at Nicks, who forced me to expand my musical repertoire (sometimes with charts)—and we're still friends
Steve Mitchell, who convinced me that I *could* play rhythmically
Richard B., Terry M. and "the gang" who said "do it"
Osa for showing me how to "do it"
Gladys and Bud, Fernie and Dan, Audrey for that extra boost
Everyone who encouraged me, suggested songs, places to play, people to meet: this album is because of and for you!

℗℗1989 'BOUT TIME RECORDS

# ALBUM RELEASE PARTY

## SHANNA CARLSON

and The Bill Bell Quartet

February 20, 1990

Shows at 8:00 and 9:30

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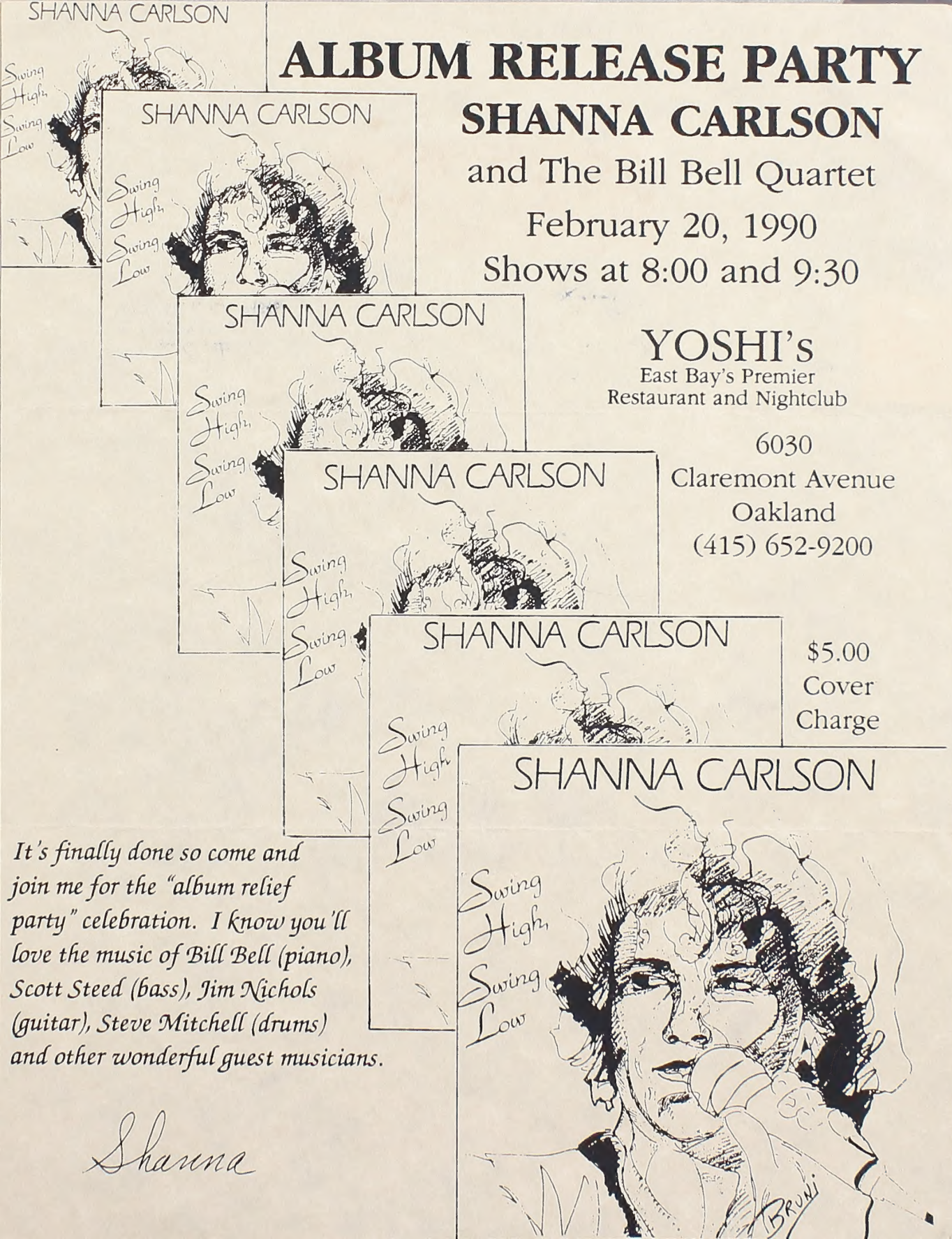


*It's finally done so come and join me for the "album relief party" celebration. I know you'll love the music of Bill Bell (piano), Scott Steed (bass), Jim Nichols (guitar), Steve Mitchell (drums) and other wonderful guest musicians.*

Shanna

Shanna Carlson
P. O. BOX 2252
CASTRO VALLEY, CA 94546

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1990
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HILLSIDE

OPENING

GENESIS

STAR OF THE SHOW

YA FEELING ALRIGHT

LIFE IN THE GHETTO

WATCH YOUR BACK

FOR YOUR INFORMATION

BACK N FORTH

TOPSIDE

PUMP IT UP NOW

AGONY OF DEFEAT

IF YOU REALLY LOVE ME

SHINING STAR

CAROUSEL CHANEL

MIND YA BIZNESS

HILLTOP SCOPE II

ANSWERS

PRODUCED & ARRANGED & MIXED BY
LAWRENCE (L.G. THE TEACHER) GOODMAN & WARREN (STEADY B) McGLONE
FOR THE HILLTOP HUSTLERS PRODUCTIONS
EXECUTIVE PRODUCER: LAWRENCE GOODMAN, MIXED ASST. COOL C
Recorded at Kajem Victory Studios
Engineers: Jeff (The Slicer) Chestek

ALL CUTS PERFORMED BY NONE OTHER THAN D.J. ULTIMATE (SQUEEZE) EASE
Back Up Vocals—Lori Fulton
Keyboards—Haywood Smith, Jerry Cohen, L.G. The Teacher
Bass Guitar—Steve (Sea Bass) Green
Guitar—Randy Bowland
Drum Programs—Steady B, L.G. The Teacher
Additional Vocals—Sean Bryant, E. Marbles, Jo-Jo Dancer, Mentally Gifted, Ultimate Ease, Steady B.

*Mind Ya Bizness*—Featuring *Sean Bryant*
PRODUCED BY LARRY GOLD, JERRY COHEN, SEAN BRYANT, L.G. THE TEACHER
EXECUTIVE PRODUCER—LAWRENCE GOODMAN, STEVE BERNSTEIN

Steady B appears courtesy of Jive/RCA Records.

Direction and Fan Club information: Popular Artist Management,
P.O. Box 15591, Philadelphia, PA 19131

*DEDICATION FROM DA PRODUCA*
In the name of Allah most gracious most merciful, I would like to thank my wife Ann Goodman for tolerating all the noise in the basement. All my children, Qur'an, Maiya, Saudia, Baye', Taji, Malynda. Thanks to sweet Caliph for his inspiration of *Life In The Ghetto*. My official right hand man Steady B, thick-n-thin dancers, and all the Hilltop Hustlers who make things happen in this town.

*SHOUT OUT*
Clerence Goodman, my sister Poo & all of her children, Mom McGlone, Cookie, Joanne, Lisa, Preston who works hard, my brother Tony, John Miles, Paul Miles, Ociele Hawkins, my brother you know who----, Seifullah & all his children in memory of Jessie Goodman.

*QUIZ* Questions on the album—can you name all the members of
The Hilltop Hustlers?

Is Michelle singing on *If You Really Love Me?*

What songs have guest rappers on it?

Who is Cool C talking to on the phone in *Carousel Chanel?*

*WISDOM FROM DA PRODUCA*
To Those who believe in Allah, A Muslim Studies from the cradle to the grave.
Arabic translation *As-Salaam Alaikum* means—may peace be upon you.
People of the universe turn to your true religion, *Islam*—means entire submission to the will of Allah.

*La-Ill-La Ha Il-La La* means—I bear witness there's no other God but Allah.

*Allah-U-Akbar* means—God is the greatest.

1. Remember do what you believe, and believe what you do.
2. It's not how good your living, but how long you live good.

I wanna thank God for makin' this possible again. Mom & Dad, Ang, Michelle, all my brothers, my grandmothers, grandfathers, all my aunts, uncles, and cousins, my great grandmother, Dollbaby, Great Aunts, Jennifer & family.

Peace....To my brother Yan, Hustler Rick, Finks, Styles, Richie Rich, Pil, T.C., Nell, Shell, Eddie Mike, Lil Eric, Brett Billions, Giz Miz, Lux, my Godson Naeem Gees, my old head Fred Gees stay strong, Shawn Gees, The Surgeon General, B My Barber, Heavy A, Lil Chuck, Jim Jim, Mixmaster Mike, Cosmic Mike, Chino, Ant, Big Shawn, Thanks to City Blue, Gold heart Jewelers.....

Peace to everyone!!! I forgot! My fault
Thanks to my hometown! West, North, South, Southwest, and the rest of Philly.

Special Thanks....Goes out to Power 99FM. Dave Allen, Colby Colb, Jo-Jo Davis, Don Mystic Mack, Stanley T, and the rest of the 99 staff. Q-102 & all the radio personalities. Chris Clay, Q-106 FM, Webb Yo! M.T.V. Raps, B.E.T., Krush.

Photography: Robert Manella
Art Direction: Bob Defrin
Design: Lynn Kowalewski

*SHOUT OUTS*....Chuck D & Public Enemy, E.P.M.D., D.O.C., Dr. Dre, Easy E, N.W.A., Rakim & Eric B, Luke and The 2 Live Crew, Craig G, Heavy D, D-Nice, B.D.P., Kane, Special K, Teddy Ted, Jackie Paul, D.J. Clark Kent, M.C. Lyte, Queen Latifah, Too Short, A.T.L., Bobby Dance, Chubb Rock, Ice Cube, the West Coast all stars, Fab 5 Freddy, Ed Lover, Dr. Dre and everyone else!!!

The Hilltop Hustlers Rockin...L.G. The Teacher
Thanks for the knowledge and the wisdom that you and sweet Calipha been droppin on me. My partner in crime rhyme Steady B, my cousin D.J. Ultimate Squeeze Ease for the dope cuts, E Marbles (off side kick) Jo-Jo Dancer (a.k.a. Thick), Clever Dancer, Hype G, Mentally Gifted, Qur'an wit the quickness, Keith Thanks to Can-Day!!, Lisa, Cookie, Joanne, Preston, all The Hilltop Hustlers personnel.

Peace to all The Hilltop Hustlers from the past and present, and the future.

Yo check this out...I'm living the glamorous life Ghetto Style. You don't have to be rich to live good, just strive to live comfortable.....

COOL C
H.T.H. 90's

82149-1

Printed on recycled paper.

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ADS 9505

# California Rock Choir
## featuring Ben Vereen and friends

**Side One**

AIN'T NO MOUNTAIN HIGH ENOUGH
(V. Simpson/N. Ashford; Jobete ASCAP) 2:23

LET FREEDOM RING
(W. Sams; Merpex Music BMI) 1:53

THIS IS AN EMERGENCY
(W. Sams; Merpex Music BMI) 2:24

SUMMERTIME
(I. & G. Gershwin; Gershwin Publishing ASCAP) 2:07

YOU'RE WHAT I NEED, NOT WHAT I WANT
(P. Sawyer/G. Jones; Jobete ASCAP) 2:18

**Side Two**

YOU'RE ALL I NEED
(V. Simpson/N. Ashford; Jobete ASCAP) 2:19

WHOEVER YOU ARE
(W. Sams; Merpex Music BMI) 2:10

TALL OAK TREE
(W. Sams; Merpex Music BMI) 1:25

BROKEN WING BIRD
(W. Sams; Merpex Music BMI) 2:37

THINK ABOUT IT
(W. Sams; Merpex Music BMI) 2:01.

PRODUCED BY ROBERT MERSEY

adamo™ records and tapes

Cover illustration: Katheryn Holt Design & art direction: the Hub

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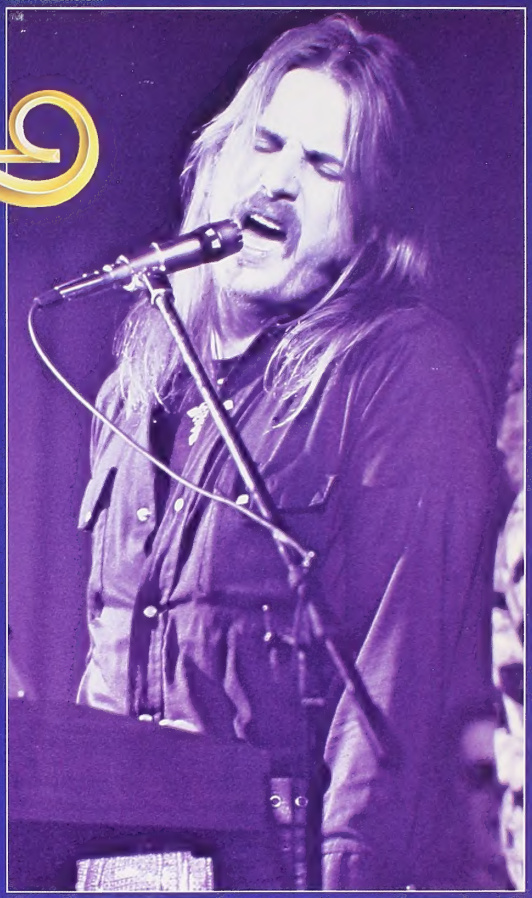
# Supermax

Kurt Hauenstein



## SIDE 1

**WORLD OF TODAY**
**FLY WITH ME**
**BE WHAT YOU ARE**
**IT AIN'T EASY**

## SIDE 2

**IT'S A LONG WAY TO REACH HEAVEN**
**REGGAE FEVER**
**AIN'T GONNA FEEL**

Personnel:

| | |
|---|---|
| KURT HAUENSTEIN | lead vocals/bass/keyboards/guitar |
| RICHARD SCHOENHERZ | keyboards |
| HANS OCHS | guitar |
| JOHAN DAANSEN | guitar |
| RAINER MARZ | guitar |
| ROBERT MUSENBICHLER | guitar |
| PETER KOCH | percussion |
| BRAD HOWELL | percussion |
| JURGEN ZÖLLER | drums/percussion |
| HARTMUT PFANNMÜLLER | drums/percussion |
| CATALIN TARCOLEA | panpipe |
| PATRICIA BEY | backing vocals |
| PRECIOUS WILSON | backing vocals |
| GEORG LISZT | backing vocals |

CATALIN TARCOLEA appears on courtesy of DELTA MUSIC
PRECIOUS WILSON appears on courtesy of HANSA RECORDS

All titles written by KURT HAUENSTEIN, except "IT AIN'T EASY" and "BE WHAT YOU ARE" which are written by RICHARD SCHOENHERZ.

Published by ROCKOKO MUSIC, GEMA.

Recorded and mixed at HOTLINE STUDIOS, GERMANY.
Engineered by ARMIN BANNACH.
Mastered by NIGEL JOBSON

This album was mixed with the APHEX AURAL EXCITER
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION.

Frontcover Photo: Kurt Hauenstein, Patricia Bey,
Kate Johnson by Michael v. Gimbut
Backcover Photos: BRAVO/W. Heilemann

Contact:
ROCKOKO PRODUCTION + MUSIC
Nordendstr. 30
6000 Frankfurt/Main, Germany
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Management:
UWE BLOCK PROMOTION

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Peter Koch

Kenneth Taylor

Lothar Krell

Jürgen Zöller

Hans Ochs

# Richard Klender

# *Soft and* HARD

## Soft

Welcome to my Life

Fallin' in love with You

Have you always been lonely

Someday

Most of all

Bring me back your sunshine way

## HARD

Money's Tight

It's Unbelievable

Home Cookin'

* Dirty Music

High Hopin'

Take me Angel

produced and arranged by Richard Klender
associate producer ~ Kip Dubbs

### Musicians:

Lynn Coulter ~ drums & percussion
Jay Kaye-electric guitar & voice box
Gene Marcellino ~ bass guitar
Dave Swanson ~ Steinway & Rhodes piano, Hammond organ
Richard Klender-vocals, acoustic guitar, piano, bass, & synthesizers

### Background Vocalists:

Debra Fay, Karen Klender, Chris Oliver, Alana Shor, Kelly Angle, Bev Jones, Wayne Keifer (laugh), Don Wimbrough

### Thanks for your time and kindness:

Jed Winchester ~ bass, Charlie Deck-organ, Tom Simpson ~ drums, Kelly Angle ~ sax & keys, Jerry Peterson ~ horns, Jim McDermott, Don P., John R., Bill P., John Arioso, Bernie, Lennie, Joan, Anne, Denise, Sandy, Chuck, Derek, Skip, Ms. Pooh, Marie Person, Jim, Janet, a & r record manufacturers & "The Man"

Thank you: Larry & Camille Calemine, Kevin Carroll, Jeff & Sue Dreifuss, Lonnie & Mary Griffiths, Bill & Jeane Klender, Jerry & Joni Pivec, Janet Shears, Bob & Jan Sutton

### Recorded at:

A & M Records
Hollywood, Ca.

Sheffield Recording Ltd.
Timonium, Md.

Star Track Studios
(L.A. Center of Electronic Music)
synthesizers

### engineered by:

Rick Porter
Bev Jones

Bill Mueller

Bruce Robbley
Joe Cannizzaro

### cover design & photography

Mike McGuire

### hand lettering

Sharol Hallen

all words and music by Richard Klender
* lyrics to Dirty Music by Enoch Anderson
all songs published by Klenco Music, ASCAP
* published by Klenco Music/Catapult Music, BMI

also available in cassette & stereo 8-track tapes

dedicated to my friend, Lonnie Griffiths

warning: unauthorized reproduction of this recording is prohibited by federal law and subject to prosecution

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for additional copies write to Klenco, Inc., 3270 Oakshire Drive, Hollywood, California, 90068

Stereo
KM 1005

Special thanks
to our mother Daisy Roberson
with love always

Side 1

THIEF IN THE NIGHT 8:02
Gloria Roberson (BMI)

ROCKIN & ROLLIN FOR JESUS 4:17
Suberta Roberson (BMI)

READY FOR HIS CALL 6 37
Suberta Roberson (BMI)

PEOPLE IT'S TIME TO PRAY 3:15
Gloria Roberson (BMI)

Side 2

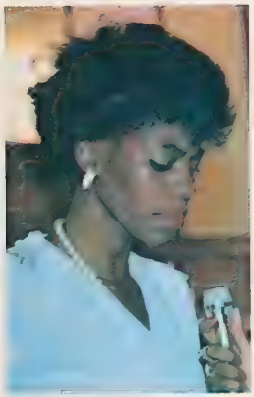
I CAN DEPEND ON GOD 6:02
Slyster Sledge (BMI)

HE'LL BE RIGHT THERE 5:35
Gloria Roberson (BMI)

LORD OF MY LIFE 3 14
Suberta Roberson (BMI)

113 PSALM 5:40
Music by Gloria Roberson
Words from the scripture

MOVIN UP THE KINGS HIGHWAY 3:29
Suberta Roberson (BMI)



Mentor: Daisy Roberson
Lead & Background Vocals: Alice Roberson, Debra Roberson, Gloria Roberson, Suberta Roberson

Piano: Gloria Roberson
Guitar: Sly Williams
Keyboards: Elaine Hunter, Gloria Roberson, Dale Davenport
Bass: S. Williams
Drum Computer Program: Gloria Roberson, Sly Williams, Akinwale P. Adisa

Recording Engineer: Sly Williams
Assistant Engineer: Akinwale P. Adisa

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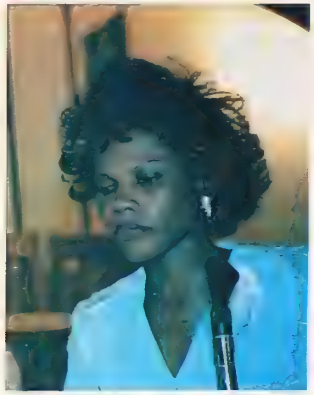

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Spring Valley NY 10977
Daisy Roberson-Pres
(914) 425-3687
Debra Roberson-Sec'y (914) 425-6922
Alice Roberson-Treas. (914) 425-6098

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KH 30756

Headliner Series

Harmony Stereo

# MARTY ROBBINS - FROM THE HEART

Love's Gone Away
Oh, Virginia
Would You Take Me Back Again
Half As Much
I Never Let You Cross My Mind
Lolene
The Things That I Don't Know
I Feel Another Heartbreak Coming On
I Can't Say Goodbye
I'm So Lonesome I Could Cry

**MARTY ROBBINS**
**FROM THE HEART**

Side 1
I'M SO LONESOME I
COULD CRY
I NEVER LET YOU CROSS
MY MIND (ASCAP)
LOLENE
THE THINGS THAT I
DON'T KNOW
I CAN'T SAY GOODBYE

Side 2
HALF AS MUCH
OH, VIRGINIA
I FEEL ANOTHER
HEARTBREAK COMING ON
LOVE'S GONE AWAY
WOULD YOU TAKE ME
BACK AGAIN

The selections are BMI except where noted.

Marty Robbins is a man of many moods and interests. He sings a love song with a depth of understanding that few other singers have. In this album, Marty continues to display the talent that has made him one of today's best-known Nashville-based singers. Here are lusty, lilting, and sentimental songs about love and women. Songs that brilliantly showcase the qualities that have firmly established Marty Robbins as one of the country's most popular entertainers.

Not surprisingly, Marty spent his youth around ranches, cattle, horses, and cowboys in Arizona. The stories told him by his grandfather about the legendary figures of the Old West enriched Marty's knowledge of those colorful men and exciting times.

Marty's producer once remarked that "it's always an exciting experience recording a great artist. In Marty Robbins' case, I find it downright thrilling and an honor, too. As you listen to his albums, I think you'll agree that Marty continually outdoes himself. . . . And as you know, that's saying a whole lot!

"A genius of a performer, a nice guy to know and work with—there's no one else in the world like him."

We think you'll agree.

Cover design: Ron Coro / Cover photos: Al Clayton / Manufactured by Columbia Records/ CBS, Inc./51 W. 52 Street, New York, N.Y./ ℗"Harmony." ℳ. "Columbia," Marcas Reg. Printed in U.S.A.

KH 30756
*Headliner Series*
*Harmony Stereo*
A PRODUCT OF
COLUMBIA RECORDS

SIDE A

1. Nightmare On My Street
2. Here We Go Again
3. Brand New Funk
4. Time To Chill
5. Charlie Mack (1st Out Of The Limo)

SIDE B

1. As We Go
2. Parents Just Don't Understand
3. Pump Up The Bass
4. Let's Get Busy Baby
5. Another Special Announcement

SIDE C

1. Live At Union Square, (November 1986)*
2. D.J. On The Wheels*
3. My Buddy*
4. Rhythm Trax—House Party Style

SIDE D

1. He's The D.J., I'm The Rapper
2. Hip Hop Dancer's Theme
3. Jazzy's In The House*
4. Human Video Game

Photography: Douglas Rowell
Grooming: Kofi Tuda for Tumutu
Clothes courtesy of Le Coq Sportif

Produced by:
D.J. Jazzy Jeff and The Fresh Prince,
Bryan "Chuck" New and Pete Q. Harris

Engineered and Mixed by Bryan "Chuck" New

Recorded at Battery Studios, London

An Original Sound Recording Made By Zomba Recording Corporation

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For more information:
D.J. Jazzy Jeff & The Fresh Prince Fan Club
P.O. Box 375
Bala Cynwyd, Pa. 19004

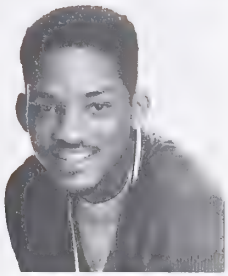
Management:

RUSH ARTIST MANAGEMENT

TOS11J1
RE1

GRAFFITI: Ronald Garcia

*D.J. Jazzy Jeff*—I would like to thank . . . . my family, Mom, Jim, Eric, Marcia, Sharon, Linda, Reggie, Katherine, Orrin, Mitzi, Kevin Cobb, my nephews and nieces, my Grandmom, Uncle Roosevelt, Ardina, Bill Spradley, Art, Mrs. Lassiter, Mrs. Smith, Mr. and Mrs. Savage, Abe, Tracey, Troy, my Baby Tina and the cutest little boy in the world Cory Allen Townes. . . . I Love You!! The Rodman Street Posse, for years of support. Lil' Mike, Bob, J.L., Dior, Hess, Derrick, Sam, Lep, Marv, Crazy Dee, Guch, Big Mike, The Hurdles, Den, Frankie and Grady and *my oldheads*—Chuck, Keith, Poop, Larry, Kev, Bones, Spot, Smoke, Boo, Tyrone, Raheim, Block, Reg and everyone around *The Way!* Ronnie Polo, Simms, Herb, Ben Doe, Vidal, Russ, Abe, Gucci Dan, Byron, Ice, Butter, 8-Ball Crew, Abdul, Joe, John Rankin, John, Graddie, Cook and Len, Miles, Crystal, "Sean, Trece + Jackie Thomas" (L.A.), Dee Dee (Atlanta), Donelle (Seattle), Tia (Ohio), Dawn (Conn.), Mike and Helen Campbell (Cal.), Mike Callaghan, Eddie Johnson (Tenn.), Darryl Brooks (D.C.), Bam, Bucky, Mike Tyson, Tyrell Biggs (60st), Meldrick Taylor, Perzan Radio and everyone at IMPACT and Jack the Rapper.



*The Fresh Prince*—I would like to thank God, my family and friends!

*Ready Rock C*—I would like to thank my family, my Mom (the #1 Lady in my life), Dad, Bebe, Gerri, Jackie, Garri Wing, Steward Wiley, Yul Green, Maurice (my little nephew), Yvonne Morgan, Karen, my friends Fresh Prince (thanks for putting me down), Jazzy Jeff, J.L. (manager), Charlie Mack, O Money, Jay Ski, Allen Berry (Peanut), Antoinne, Larry Gun, Ted Evans, Tony + Burt Johnson, (Black Boy), Herman Johnson, Skip, Hub, Elijah, Brian & Glenn Alcorn, Brian (Lump), Luther and Kenny Prescot, Vince McDaniels, Todd Hudson, J.R. (Black), Eric Boone, Lil' Joe Manning, Big Lawrence, Les, Dal, Dave, Kev, Larry, Stacey Bond, Danny Derrick, Gerald, David Rush, Nick's (Pizza), Easy E, Bryant's Variety, and all those who deserve thanks from the Wynnfield 58th Street Posse; also Most Precious Blood Catholic Church, Block Boys, After Midnight, Steady B, Wiz, Lovie, Power 99, WDAS, Martin Luther King (Class of 1987), All Jive and Rush artist, "TOO DAMNED HYPED!".

And To The
*Philly Rap Connection . . . . . Keep Rockin' Ya'll*
Schoolly D, Steady B, M.C. Breeze, Disco Dave, Robbie B and Jazzy Jay, Steve, Rockwell, Baby D, Ice Cream T., Cash Money, Marv, D.J. Groove, Lord Supreme, Master Vic, Don, Bones, Malika, Cool C., 3D, Tough Crew, Crown Rulers, Mitch, Jewel T, Evette $, Bilaly B, Jim Hill, Lonnie Penn, Bobby C., Redz, Chino, Bobby Dance, Gary O., Cosmic Kev, Parrish, Tone, Grandmaster Nell, Captain Boogie, ASTRO Funk, Lightnin' Rich, Solo, Big John, D.J. Wood, Chuckie GoGo, Big Daddy, Cosmic Mike, Jeff Mills, Brian Dennis, After Midnight Mike, Terrence T., Jackie Paul, Big Troy, Big Chuck, Big Dwight, Big Lawrence, Craig Davis, Dana and Lawrence Goodman and everyone who keeps Philly Rockin' Hard!
*WE WOULD LIKE TO ACKNOWLEDGE:*
Kool Moe Dee, D.J. Easy Lee, LaVaba, Whodini (my Brothers), L.L. Cool J, E. Love, Bob Cat, Cut Creator, Davy D, Public Enemy, Stetsasonic, Doug E. Fresh, UTFO, Eric B and Rakim, Whistle, 2 Live Crew, Grand Master Flash, Boogie Down Productions, Heavy D and the Boyz, Annquette, Shy D, Juice Crew, Dana Dane, Sweet T, Run DMC, Just ICE, Spoonie G, Salt and Peppa, Cool Hurby, Jazzy Joyce, Mantronix, Skinny Boys, T. La Rock, Jazzy J., Bambatta, Busy Bee, Kurtis Blow, Ice-T, Chuck Brown, Luke Skywalker, Grandmaster Caz, Grandmaster Melle Mel, Chuck "Chillout", Bobby Brown, Mike Bivins, Tanya Pendleton, Oran Juice Jones, The Fellas in N.C., '87 Def Jam Tour Staff, P-Fine and Funkenklein
*The London Crew*—Chad Jackson, Tim Westwood, Mike Allen, Paul Oakenfold, Cerry Berry, Disco Mix Club, Spinoffs, London Posse, Wee Papa Girls, Derrick B., Faze One, Cookie Crew, Tonya, Fawn, Tiffany and Devika and everyone who's "Down with the Program".
*Special Thanks Goes To:* Mimi, Doug Henderson, Butterball, Lady B, JoJo, Mike Love, Cutmaster Butter and All of the Radio Jocks around the *World* . . . . . Thank You!
*Extra Special Thanks To:*
Barry, Ann (Grandma), Gina, Julie, Jon, Clive, Paul, Cheri and all the staff at Jive. To Bryan "Chuck" New, Pistol Pete Q. Harris, Joe The Butcher, for helping us complete a def album! To Cara Lewis, Pam, Susan and the whole staff at G.T.I. bookings. Thanks for keeping us busy. To Rush Productions: Russell Simmons, Lyor (Big Cheese) Cohen, Tony Rome, Robert Ford, Lisa, Bill Adler, Bill Stepheny, Rick Rubin and our attorney Kenneth Anderson for putting us on the right track. A special thought goes to the late Scott La Rock, Shawn Mobley and J.R..

*Finally* I would like to thank my entire posse for keeping me strong.
We have no choice but to grow stronger.....
Jazzy Jeff

Fresh (Nutty as a Fruitcake) Prince
Ready (Doc Feel Good) Rock C
James (My Right Hand Man, J.L., Hammer, 1st to 8th) Lassiter
Omar (Rebel, What Time Is It, 0-$) Rambert
Charlie (Mack, Toenails, Chewbaka) Alston

I love ya'll—Peace, 'cause we're just Too Damned Hyped! T.D.H. Posse 1988

## THE PROJECTS (PJays) *feat. DAVE of DE LA SOUL and DEL*

*b/w ONCE AGAIN feat. GRAND PUBA and SADAT X of BRAND NUBIAN*

# HANDSOME BOY MODELING SCHOOL

**LESSON #2**

***CO-FOUNDERS NATHANIEL MERRIWEATHER (p.k.a. DAN THE AUTOMATOR) AND CHEST ROCKWELL (d.b.a. PRINCE PAUL) OFFER A SELECTION FROM THEIR MUSICAL CURRICULUM!!***

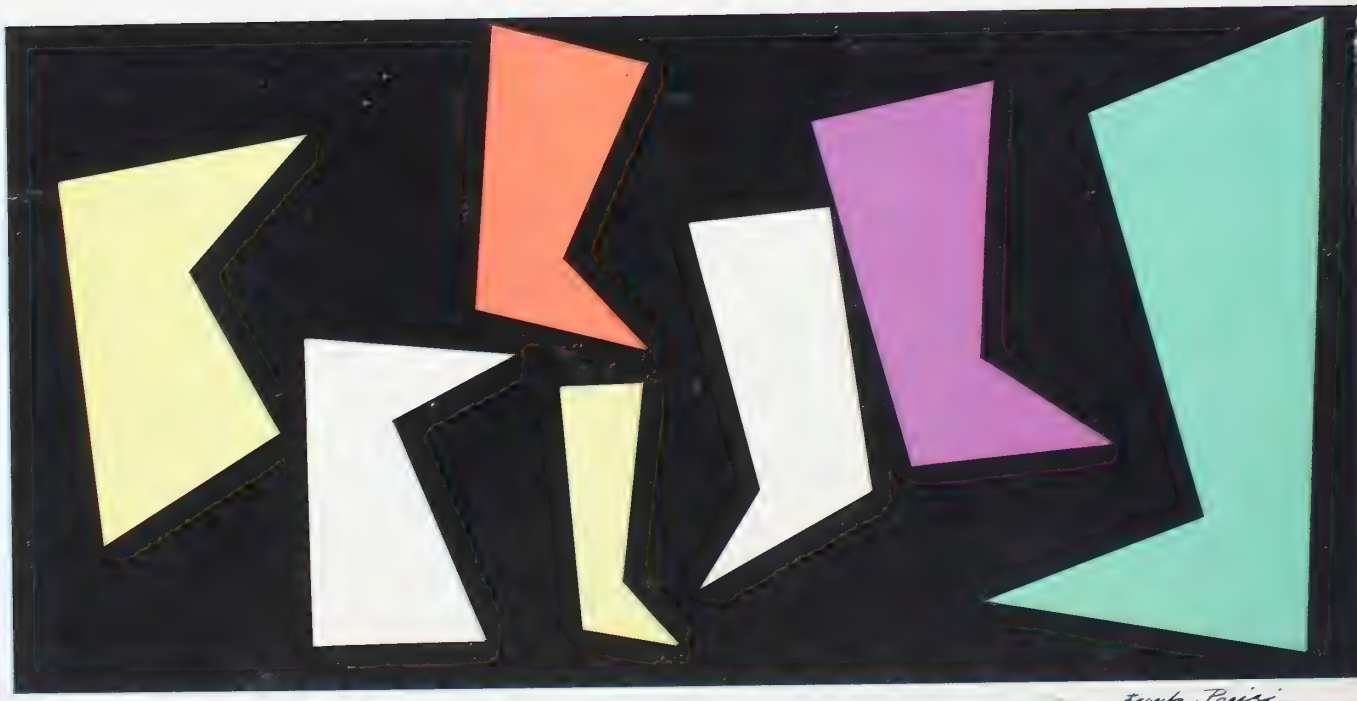
***LISTEN TO THE HANDSOME BOY SUCCESS STORIES OF DAVE OF DE LA SOUL, DEL THA FUNKY HOMOSAPIEN, GRAND PUBA, AND SADAT X OF BRAND NUBIAN.***

TB 2016

# marches around the world

Official West German Army Band

RASPUTIN'S



Franco Parisi

URANIA

LP 6015

# MARCH AROUND THE WORLD

Musikkorps der Bundeswehr, HAMBURG, Capt. Gerhard Scholz, *Conductor*
(Official West German Army Band)

*Side A*

SOUSA: Stars and Stripes Forever
El Capitan
King Cotton
Diplomat March

ELGAR: Pomp and Circumstance

ARNOLD: River Kwai March

*Side B*

SOUSA: The Liberty Bell
Hands Across the Sea

FUCIK: Florentine March
Entrance of the Gladiators

SOUSA: Hail to the Spirit of Liberty

JOHANN STRAUSS, Sr.: Radetzky March

The first American music to become popular in Europe were the marches of John Philip Sousa and so it is not surprising that the bulk of selections on this record of the *Musikkorps der Bundeswehr*, Hamburg, are compositions by the American "March King." They all date from his first twelve years of touring, after his marches in brisk 6/8 time had begun to set people dancing the neglected twostep and made him so famous that he resigned as Marine Band leader and formed his own organization. Sousa virtually revolutionized march writing by emphasizing melody no less than rhythm. "America is a restless country," he said shortly before his death in 1932. "We do not want sadness. We want brightness. I have tried to put sunshine into music."

Before Sousa, most marches were for parade and most bandmasters military men who thought in terms of cadenced steps. But Sousa had been trained to be a musician. His creative mind worked in terms of broad, sweeping melodies that could be played on the violin or sung. He wrote ten light operas; numerous symphonic poems, suites, fantasies, songs — all of them, however, overshadowed by the marches which he called his "musical children" and which became part of our national heritage. According to Sousa, a march had to have elasticity, simplicity of harmony, spontaneous melodic appeal. He actually relished hearing his tunes ground out on barrel organs. "It takes a good tune to grind well," he would say wistfully.

*The Stars and Stripes Forever*, which opens the record, is his masterpiece and so popular that foreigners sometimes mistake it for the national anthem. Oddly, it was conceived in a somber mood, when Sousa had to hurry home from Europe on the news of his manager's sudden death, to take over the sole, frightening, responsibility for his large band. On deck, alone with grey clouds and angry waves, the sight of the flag cheered him, gave him confidence, inspired him to conceive the soothing yet powerful melody that neither rose nor fell, like the flag fluttering in the stiff breeze. In New York, on Christmas Day 1896, he wrote it down as the trio of a new march he needed for a nationwide 21,000-mile tour, and named it for the flag .

*El Capitan* antedates *The Stars and Stripes* by several months. It was the centerpiece of a Sousa opera in the Gilbert and Sullivan manner, set in Peru and very successful here and in England. The march, a piece of great brilliance—in which, incidentally, the melody of the trio is carried by the baritone horn instead of the customary clarinet — became a hit tune during the Spanish-American war. The band of the SS *Olympia* played it on May 1, 1898, as Admiral George Dewey took his squadron into Manila Bay to destroy the Spanish naval forces; and it was struck up during the victory parade in New York just as the *Olympia's* and Sousa's joint bands passed the reviewing stand in front of Washington Arch.

Most of Sousa's marches were written for particular occasions; big tours, important engagements. *King Cotton* was the official march of the Cotton State Exposition in Atlanta, Georgia, 1895, where two weeks of Sousa concerts saved the affair from bankruptcy. *Liberty Bell* was introduced during his first stand at the Ziegfeld Trocadero in Chicago, 1893; Sousa had admired a stage setting depicting the Liberty Bell just before receiving a letter from his wife who wrote that their young son had paraded with his class to honor that symbol of American history. *Hail to The Spirit of Liberty*—a close contemporary of *Hands Across the Sea*—was composed for the dedication of the Lafayette monument in Paris, on Independence Day 1900, when Sousa was the official American representative at the World's Fair. *The Diplomat* was likewise written for a European tour, his fourth, in 1905.

Except Arnold's *River Kwai* march from the 1958 American movie hit, the other selections are of European origin. The *Pomp and Circumstance* marches (op. 39) by Sir Edward Elgar, Sousa's British contemporary, are concert classics. They were written for full orchestra, not for band, and reflect the romanticized splendor of military pageantry. The prolific Julius Fucik, a student of Dvorak turned regimental bandmaster, is represented by his *Florentine March* and the *Entrance of the Gladiators*. The latter's title is self-explanatory: the sprightly, provocative theme virtually flexes its muscles. Without the strains of this march accompanying the champions' entrance into the area, no Central European wrestling fan would have considered a show to be complete.

The record closes with the *Radetzky March* by Johann Strauss Father. The Viennese celebrity of court balls and dance halls wrote it in burning patriotic fervor during the troubled year of 1848, to honor Field Marshal Count Radetzky, the octogenarian symbol of Austrian traditionalists, who had just won spectacular victories in Italy. The fiery first strain recalls the clatter of trotting horses rather than the stride of marching men; the second has a softer, lilting quality. It sounds a festive, stimulating finis to this collection of masterpieces of march music which should please the casual listener as well as the discriminating connoisseur.

ANN M. LINGG

## The Artists

The *Musikkorps der Bundeswehr*, Hamburg, was organized in 1956, and has since then, in addition to ceremonial functions within the Army, given many successful concerts in the Schleswig-Holstein area and in the park, *Planten un Blomen*, and in the *Musikhalle*, both in Hamburg. The concerts in the *Musikhalle*, in particular, serve to demonstrate the artistic aspirations of modern military music.

Before joining the *Bundeswehr*, Capt. Gerhard Scholz was chief conductor in Recklinghausen, seat of the annual Ruhr Festival, where he performed many symphonic and choral works of the classical, romantic and modern literature.

Recorded with Telefunken microphones and Ampex 300 Stereophonic Tape Recorder. Masters were cut on a Neumann lathe with Grampian cutter. The frequency response of this record is from 30—20,000 cycles

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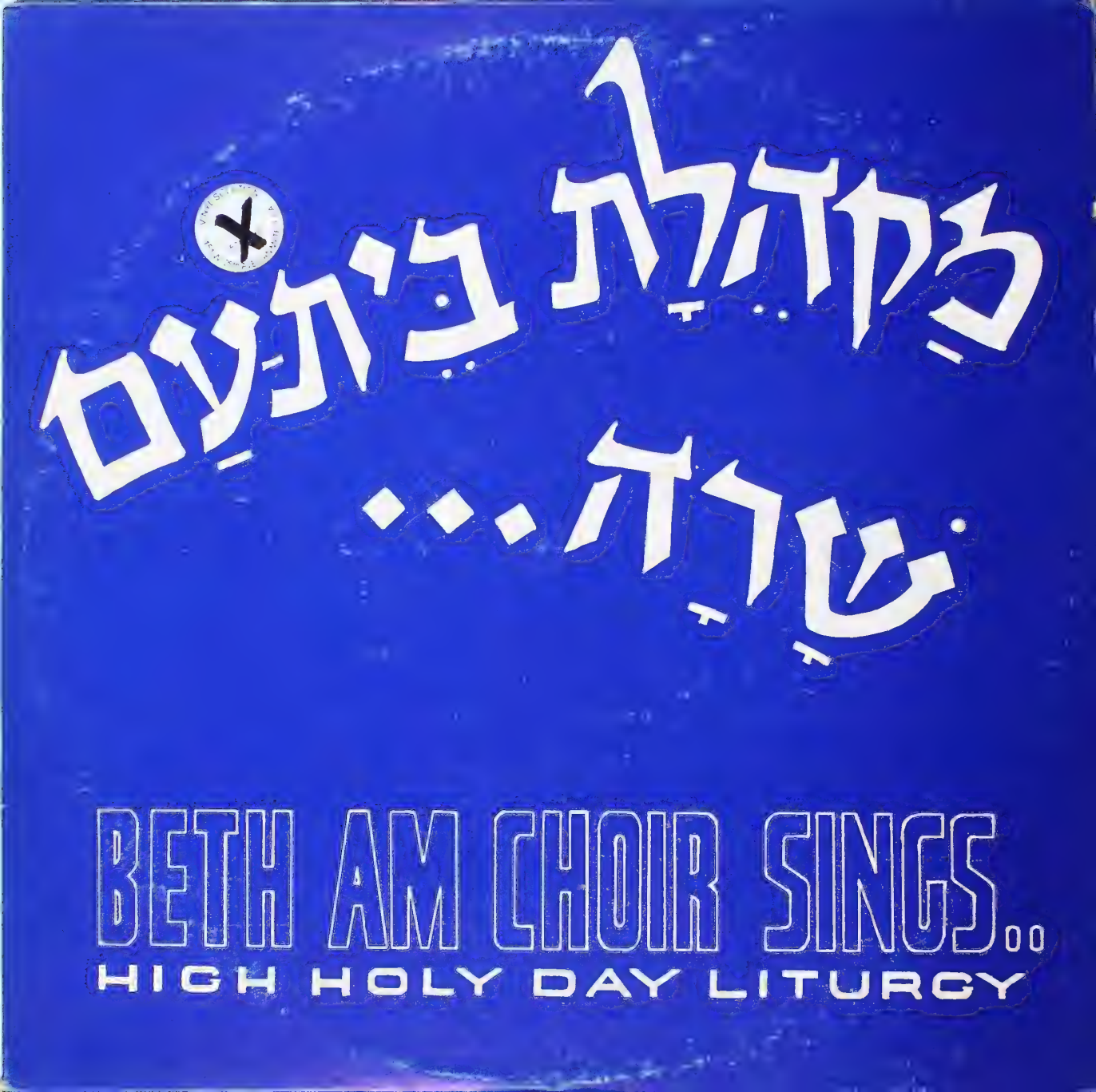
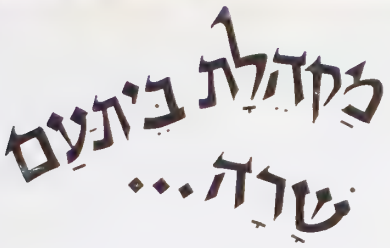

כְּתִלַּת בֵּיתְעָם
שִׁירָה...
BETH AM CHOIR SINGS...
HIGH HOLY DAY LITURGY




# BETH AM CHOIR SINGS..
## HIGH HOLY DAY LITURGY

The Beth Am Choir of Los Altos Hills, California, is directed by Mr. Jesse Parker. Mr. Parker sang as a choir boy in many synagogues on the East Coast and with many of the great Cantors of that area. He has written a Friday Evening Service for Youth Choir, performed last year at Congregation Beth Am. In addition to his duties at Beth Am, Mr. Parker spends his time teaching piano, composition, and concertizing here on the West Coast.

*BETH AM CHOIR*
Suzie Benezra
Devora Cascade
Judith Freedman
Rosemary Kaplan
Lilian Vardy
Hanna Cohan
Elena Kubby
Judy Podolsky
Harvey Friedland

*SOLOISTS*
Elizabeth Lantz, soprano
Janis Wilcox, alto
Nile Norton, tenor
John Beauchamp, bass

*ORGANIST*
Vicki Riley
SHOFAR Russell S. Cohan
Rabbi Sidney Akselrad
Rabbi Abner Bergman

## SIDE 1

**I WILL LIFT UP MINE EYES (Psalm 121)** Isadore Freed

... of one of the Psalms of David heralds in the Eve of Rosh ... a contemporary Jewish composer who has contributed ... of Jewish m...

**HAN'SHOMAH LACH (Traditional)**
soloist: J. Wilcox

... prayer found in the S'lichot service, which precedes Rosh ...

**ZOCHREYNU (Remember Us For Life)** Ephros

A prayer which is one of many reiterated throughout the High Holy Days. This particular musical version is one of a great many which often are found in the rich musical liturgy of the Holy Days.

**M'CHALKEYL CHAYIM (W. Schestapol,** 1832-1872)

"... loving kindness Thou sustainest the living..." an example of the Nine... Century Jewish ... ical tradition, still the strongest musical tradition in ... ynagogue today.

**TOVA L'FONECHA (Janowski)**
soloist: N. Norton

... most popular liturgical music for ...

**MAY THE WORDS (S. Rossi, c. ...**

This prayer is a part of each Jewish service. Rossi was a great Jewish com... ... Renaissance, this piece being a fine example of his music for the ...

**Y'VORECH'CHA (Janowski)**
soloist: N. Norton

... and give thee peace." Another stirring version by Max Janowski of ... most important words, seeking God's blessing for all mankind.

**VA-ANACH'NU (S. Sulzer,** 1804-1890)

"We bow the head in reverence and worship the King of Kings..." In the first half of this century a great deal of the so-called traditional music of the Eastern Seaboard of the United States contained music by this composer.

**OLEYNU (Traditional)**

"Let us adore the ever living God..." another example of the rich variety in the musical setting of the liturgy. The Va-anachnu is part of this prayer, but is found here in an entirely different musical setting.

**OVINU MALKEYNU (Janowski)**
soloist: E. Lantz

"Our Father, Our King..." One of the most important prayers repeated throughout the Holy Days is presented here in a hauntingly beautiful musical setting by Max Janowski.

## SIDE 2

**KOL NIDRE (Traditional)**
soloist: J. Beauchamp

A chant which dates back to the time of the Inquisition in Spain, and is perhaps the best known example of Jewish liturgical music the world over.

**V'AL KULAM (Traditional)**
soloists: J. Wilcox, E. Lantz

Quite often, as in the case of this lovely melody, the original source of music is relegated to obscurity. None the less, it is one of the most beloved versions of the prayer.

**K'DUSHAH** (Ephros)

"Holy, holy, holy..." A part of the Jew's morning worship, ... virtually hundreds of musical settings. This particular one is found in the anthology published by the musical scholar and composer, Gershon Ephros.

**SHOFAR BLESSINGS (Traditional)**
soloist: J. Beauchamp

There are no High Holy Days without the clarion call of the Shofar. These are the blessings which precede the calls, which will also be heard on this recording.

**ALL YE DWELLERS** (Fromm, 1948)

After the final call of the Shofar, the choir sings once more, thus terminating the Shofar Service. This version by the Am... Jewish composer, Herbert Fromm, captures the stirring feeling of climax con...ined in the liturgy.

**AYTS CHAYIM, HASHIVENU (Traditional)**
soloist: J. Beauchamp

The Shofar Service is found within the Torah Service, and it is with these beautiful traditional prayers that the Torah Service concludes.

**Y'VORECH'CHA** (Berlinski, 1958)

Appropriately, the record ends with the traditional threefold b... the Amens composed by one of the most talented Jewish compo... appear on the scene, Herman Berlinski.

Cover Phyllis Koch

STEREO

Fijate,
Querido Amigo
Myriam Damaris
y
Carmen Emily

# Fijate, Querido Amigo

## Myriam Damaris y Carmen Emily

Lado "A"

1.-FIJATE (Rafael Ruppert Jr.)
2.-QUE HERMOSO (Carmen Emily)
(J.L. Santiago)
3.-PRONTO CRISTO VOLVERA (Myriam)
4.-PADRE NUESTRO (Duo)
5.-ALLI UNA GLORIA HA DE SER (Myriam)
(R. Sanchez)

Lado "B"

1.-QUERIDO AMIGO (Carmen)
(D. Rodriguez)
2.-QUIERES SER SALVO? (Myriam)
3.-AMALO TU (Carmen)
(W. Otero)
4.-QUISIERA OLVIDAR (Myriam)
(D. Rodriguez)
5.-BUENO ES ALABARTE (Carmen)
(R. Sanchez)

Amados Hermanos:

Esperamos este disco sea del agrado de todos. Damos las mas expresivas gracias a aquellos hermanos que han cooperado para que este disco haya sido una realidad.

Myriam Dámaris
Carmen Emily

Es esta grabación la primera experiencia de Carmencita grabando, excepto que en mi disco "Mensaje de Amor" ella grabó un himno. Esta vez en este disco "Fijate, Querido Amigo" sus interpretaciones se han elevado a cinco (5). La Gloria es para el Señor!

Myriam Dámaris

FIJATE,

Ya no ando como ayer andaba yo; fíjate, ya no hablo como ayer hablaba yo; fíjate, ya el mundo no se muestra como ayer se me mostró, fíjate...

Segun recientes encuestas mas de 60 millones de personas en Estados Unidos afirman haber "nacido de nuevo... Hay politicos de renombre mundial, profesionales de establecido prestigio y buena reputación, artistas de fama mundial y una gran multitud de otros abarcando todas las esferas sociales y todos los niveles económicos que con una amplia sonrisa y con un sentido de satisfacción afirman: "He nacido de nuevo".

La escritura dice en 2nda de Corintios 5:17 "De modo que si alguno esta en Cristo nueva criatura es; las cosas viejas pasaron y todas son hechas nuevas".

Nos testifica que a un conocido artista hispano de televisión, al convertirse a Cristo, sus consejeros espirituales le orientaron seguir en el mundo artístico y con la farándula por ser esta su profesión y fue allí donde lo alcanzó el Señor. Los hermanos de la Iglesia del primer siglo no habrian visto con buenos ojos si Ananías le hubiera dado a Saulo de Tarso esa misma recomendación

Se ha perdido el sentido del verdadero significado de haber "Nacido de nuevo". Por ello hacemos bien en atender el mensaje aqui expresado a través de las impactantes melodías en las voces ungidas de Myriam Dámaris y Carmen Emily (Hermanas por adopción).

Las Hermanas Rivera Rodriguez fueron de ayuda y bendicion al esfuerzo de "America Para Jesucristo" en la ciudad de Miami; llevaron alegria y gozo a la multitud que les escuchaban en el "Orange Bowl" en la concentracion de "America Para Jesucristo" alli.

Ruego al Señor que siga utilizando el ministerio reconocido de estas siervas del Señor y que el mensaje expresado en este Long Playing quede grabado en vuestros corazones.

Rev. RAYMUNDO JIMENEZ

MANANTIAL DE ALABANZAS

L.P. 002

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JUAN MARQUEZ-Guitarras y Bajo
GERARDO RAVELO-Saxofones.
ROBERTO L. RODRIGUEZ-Trompetas.
MARIO ESCOBAR-Flautas.
Violines-JORGE ORBAN, ALEXANDER PRILUTCHI
JULIO FARACH Y CHRUSZCZ BOGDAN
LUIS DE LA TORRE-Piano y Keyboard.
NELSON PADRON-Bateria.
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Haga sus pedidos a:CARMEN EMILY RODRIGUEZ
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FEATURING "RUNNING" LIVE IN SAN FRANCISCO

# SINGING REDEEMED

I walked this road of life
walked through the darkest night
I could hardly see the road for all my tears
all around was pain and woe
and I had no love to show
my heart was as empty as could be
but then I met the man from Galilee
He turned and then He smiled at me
I bowed my head and this is what I said

Oh could I please be a servant for you
or maybe just a doorkeeper would do
let me stay in your home
where I will not be alone
Jesus I love it by your side
outside the night is dark
but I'm singing like a lark
and I'm lost in the shelter of His love

Now years of time have past
and how our love did last
it's mellowed through the aging of the years
and now I'm almost home
where I will not be alone
for it's just beyond the crest of yonder hill
but then I'll step inside those pearly gates
and see my loved ones there to wait
oh I'm so glad I chose to follow Him

so let the storms come the winds blow
all I want the world to know
is I'm lost in the shelter of His love

SIDE ONE

| | | |
|---|---|---|
| 1. Running | 5:45 | R. Gazowsky |
| 2. No you're not alone | 5:27 | R. Gazowsky |
| 3. Whither so ever thou goest | 3:45 | R. Gazowsky |
| 4. One long day | 3:30 | R. Gazowsky |
| 5. It's been good | 3:15 | R. Gazowsky |

SIDE II

| | | |
|---|---|---|
| 6. Lost in the shelter of His love | 5:15 | R. Gazowsky |
| 7. He lifted me | 3:40 | N. Granquist |
| 8. I believe | 3:50 | R. Gazowsky |
| 9. I'll be watching | 5:15 | R. Gazowsky |
| 10. Any kind can come | 4:20 | R. Gazowsky |
| 11. My search | 2:30 | R. Gazowsky |

The Singing Redeemed  Sandy & Richard Gazowsky, Preston Gazowsky, Craig Chivis, Piano: Robert Carrasco, Drum: Mike Gopaul, Bass: Tammy Nutter & Debbie Coffin, Electric Piano: Robert Carrasco; Elka: Richard Gazowsky; Organ: Marilyn Gazowsky; Banjo: John Nyquist; Guitar: John Nyquist & Rick Jensen, Harmonica: Rick Jensen; Clarinet: Preston Gazowsky, Trumpet: John Nyquist & Robert Carrasco; Trombone: Bob Duplissey & Richard Gazowsky; Saxaphone: Pete.  Recorded by "That Certain Sound", San Francisco, CA (415) 333-2118, Engineer Jerry Stricklin; Asst. Engineer: Bill Dawson; on location the Voice of Pentecost Church, 150 Eureka Street, San Francisco, CA; Music Arrangement: Richard Gazowsky.  Live recording of RUNNING recorded July 16, 1977, at the Voice of Pentecost Church; By: "That Certain Sound".  Album photography: Raymond Parrish & Juanita Aranda; Album design: Big Daddy Dean; Produced by: Richard Gazowsky.

I say old fellow, this album was copyrighted in 1977.  All rights reserved but we are accepting reservations

LPM - 10281 VOL - 2

RCA VICTOR

# LOS DELFINES

RECORDED DURING A NIGHTLY FIESTA
AT THE EL VANGUARD ENLISTED MEN'S CLUB,
U.S. NAVAL STATION, ROTA, SPAIN.

IN SHOWTIME
EXTRAVAGANZA
EL VANGUARD VOL-2
THE SHOW PLACE OF THE
STATION

# LOS DELFINES

*Accompanied by Mario Vilches y Sus Colosos -- Reinaldo Gala, Leader.*

The excitement and color contained in this collection of Spanish music captured during a live performance at the El Vanguard Club, known throughout the world as one of the top show cases of the Navy, features the trio Los Delfines, and this is where the description ends. For here in the land of Andalucia, bullfights, and endless fiestas, the only description needed is in the act, the performance, the music, and the full-bodied enjoyment of Los Delfines.

Carmelita, accompanied on guitar and base, captures your attention when she swirls on stage, throws a glance at the audience, then all is quiet. Her sparkling eyes are matched only by the effervescent tones of her song delivery and her playful stage flirtation with the Sailors and Marines that crowd the Club nightly.

From the melodic strains of a heart throbbing Spanish ballad, to the hip swinging, twisting rhythm that keeps every body in a gay mood, the Los Delfines deliver a variety of entertainment that keeps the El Vanguard patrons shouting for more. This is the type of music that appeals to the ballad lovers, jazz fans, and the die-hard rock and roll fans. This is the trio Los Delfines. This is what you will hear in one of the most complete song fests recorded in a long time, and here in this album you had the pleasure of being there, LIVE!

| SIDE ONE | SIDE TWO |
|---|---|
| SINTONIA | CUATRO SENDEROS |
| A TU VERA | TE HAN VISTO CON OTRO |
| LLORANDO ME DORMI | CUANDO CALIENTA EL SOL |
| FLAMENCO ROCK | LA NOVIA |
| LUMINARIAS | HAVA — NAGUILA |
| ESPAÑOLA | LA BALADA DE LA TROMPETA |
| PAZ | SINTONIA |

**This EXTRAVAGANZA was Produced, Staged and Directed by William Licht**

MARCAS REGISTRADAS
TRADE-MARK (R) REGISTERED

RCA ESPAÑOLA, S. A.
ASOC. ACA DE . A
RADIO CORPORATION OF AMERICA
TORRE DE MADRID MADRID 13 - ESPAÑA

Deposito Legal No M-18278|1964

ODEON
MOFB-3124

# E' PRA' TODO MUNDO CANTAR

MÚSICAS DE CARNAVAL

BLACKOUT

+ 50 VOZES
+ 30 RITMISTAS

indústrias elétricas e musicais fibrenn
DEON
MOFB. 3.124
INDÚSTRIA BRASILEIRA

# MÚSICA DE CARNAVAL JUNTO COM BLACK-OUT

CÔRO e RITMO

Isto é Carnaval, pessoal — e Carnaval do bom, com as músicas que maior sucesso fizeram no passado e que ainda estão vivas na lembrança de todos.
Aí está tôda orgia dos salões que estremeceram sob a cadência desenfreada dos foliões.
Aí está a síntese de todo o entusiasmo e colorido das escolas de samba e dos blocos que desfilaram em outros carnavais, consagrando as melodias aí colecionadas.
E aí está você também - você que não vai resistir ao apêlo do ritmo e vai acabar juntando sua voz à de BLACKOUT, para reviver intensamente a alegria dos melhores Carnavais da sua vida.
Cante, cante com tôda a fôrça dos seus pulmões, com tôda a fôrça do seu entusiasmo, marchinhas como "Quem sabe, sabe...", "Touradas em Madrid", "Allah-lá-ô" ou sambas como "Enlouqueci", "É bom parar", "É com êsse que eu vou", e muitos outros.
Quem canta, seus males espanta...
Por isso cante, cante mesmo com vontade, faça um verdadeiro Carnaval em sua casa!
Muita alegria, minha gente!

E' BOM PARAR * O ORVALHO VEM CAINDO * GENERAL DA BANDA * JARDINEIRA * GRAU 10 * AURORA * A VOZ DO MORRO * ATIRA A PRIMEIRA PEDRA * E' COM ÊSSE QUE EU VOU * QUEM SABE, SABE..." * SACA-ROLHA * TOURADAS EM MADRID * MADALENA * ENLOUQUECI * IMPÉRIO DO SAMBA * CHIQUITA BACANA * PIERROT APAIXONADO * ALLAH LÁ Ô.

Patente embalagem depositada no D. N. P. I.

30 SELECCIONES EN 3 LPS

ORFEON GALERIA DE HONOR

GALERIA DE HONOR

MEXICO LINDO Y QUERIDO

AY JALISCO NO TE RAJES

CUANDO QUIERE UN MEXICANO

# JORGE NEGRETE

# ALBUM DE ORO

CONTIENE 3 DISCOS DE LARGA DURACION

ORFEON DIMSA

JD-2031

VERSIONES ORIGINALES

# JORGE NEGRETE

## DISCO 1

1.- **MEXICO LINDO Y QUERIDO**
(Chucho Monge)
PHAM

2.- **OLD MAN RIVER**
(Jerome Kern)
GREVER

3.- **TOREADOR**
(De la Opera Carmen)
(Bizet)
PEND.

4.- **MI GITANA**
(Esperón y Cortázar)
PHAM

5.- **GRANADA**
(Agustín Lara)
PHAM

1.- **ABISMO**
(Jorge Negrete)
PEND.

2.- **PERDONAME**
(Manuel Esperón)
PHAM

3.- **EL CORTIJO**
(Manuel Esperón)
PHAM

4.- **BABALU**
(Margarita Lecuona)
PHAM

5.- **SERENATA MEXICANA**
(Manuel M. Ponce)
PHAM

## DISCO 2

1.- **AY JALISCO NO TE RAJES**
(E. Cortázar - M. Esperón)
PHAM

2.- **CUBA DE MI VIDA**
(Jorge Negrete)
PEND.

3.- **AGUA DE POZO**
(Chucho Palacios)
PHAM

4.- **DUERME NEGRITA**
(Eliseo Grenet)
GREVER

5.- **CHAPARRITA CUERPO DE UVA**
(E. Cortázar - M. Esperón)
PHAM

1.- **QUE TE CUESTA**
(E. Cortázar - M. Esperón)
PHAM

2.- **LA CANCION DE LOS VAQUEROS**
(E. Cortázar - M. Esperón)
PHAM

3.- **CARTA DE AMOR**
(E. Cortázar - M. Esperón)
PHAM

4.- **AUNQUE ME CUESTE LA VIDA**
(E. Cortázar - M. Esperón)
PHAM

5.- **VENGO A VERTE OTRA VEZ**
(M. Esperón - E. Cortázar)
PHAM

## DISCO 3

1.- **CUANDO QUIERE UN MEXICANO**
(E. Cortázar - M. Esperón)
PHAM

2.- **PERO POR DESGRACIA**
(D.R.A.)
PEND.

3.- **ASOMA TU CARITA MORENA**
(D.R.A.)
PEND.

4.- **EN MEDIO DEL VALLE**
(D.R.A.)
PEND.

5.- **JALISCO CANTA EN SEVILLA**
(D.R.A.)
PEND.

1.- **DI QUE ME QUIERES**
(M. Esperón)
PHAM

2.- **TRISTE ES LA VIDA**
(Roberto Peredo)
PHAM

3.- **TE VENGO A DECIR ADIOS**
(A. Esparza Oteo)
PHAM

4.- **PAGAR ES CORRESPONDER**
(D.R.A.)
PHAM

5.- **EL GALLERO**
(E. Cortázar - M. Esperón)
PHAM

**HECHO EN MEXICO**

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BERKELEY HIGH SCHOOL

IS SERVING

# PLUM PUDDING

A DELICIOUS

CONCOCTION of

Song, Dance, Music & Drama

# The Master Key

Bob Noble and the Lost Then Found

# LOST THEN FOUND

Side A

**DAYBREAK**
Georgian Banov and Betsy Hernandez
©1982 Garden Valley Music

**DAUGHTERS AND SONS OF THE NIGHT**
Gary Sanford Paxton
M.U.D.A.S.A. Int'l Inc. ASCAP

**ISN'T SIN FUN?**
Noble - Eram Music
©1984

**ROMANS VII**
Keith Green
©1980 Birdwing Music/Cherry Lane Music Pub. Co., Inc.

**HE ROLLED THE STONE AWAY**
Noble-Eram Music
©1984

Side B

**RUNNING**
Noble-Eram Music
©1984

**MOTHERS AND MARTYRS**
Noble-Eram Music
©1984

**ITS BEEN SO LONG SINCE I CRIED**
(Duane's Song)
Noble-Eram Music
©1984

**OH LORD, I NEED YOUR LOVE**
Noble-Eram Music
©1984

**MASTER KEY**
Noble-Eram Music
©1984

Vocals: PATTI DILL, GLENN DOMHOFF, JOHN HOLDEN, BOB NOBLE, MARY ANNETTE NOBLE, JULIE MELLOTT, ED STILES/Piano: BOB NOBLE/Korg Synthesizer: JOHN HOLDEN, BOB NOBLE/Electric Guitar: GLENN DOMHOFF, TIM LUMAN/Acoustic Guitar: GLENN DOMHOFF, DONNA BARRETT/Bass Guitar: ED STILES/Horn Arrangements on "Running": DAVE RIVELLO/Trumpet: ROYCE HETRICK/Alto Sax: KENT ENGELHARDT/Trombone: MIKE CRIST/Steel Guitar: TERRY WATTS/Drums: BRUCE DILL/Vocal Arrangements: BOB NOBLE/Engineer: MIKE TALANCA/Co-Engineer: JOE HUDAK/Producer: BOB NOBLE/Cover Art: DOUGLAS MINCHER

"MASTER KEY" was recorded at TSI, Newton Falls, Ohio, Mastered at Sterling Sound, Inc., New York City, and pressed at Queen City Album, Cincinnati, Ohio

Thanks to all who have made this labor of love a success.

Photograph: Maxmillan, Va., Ohio

"The Lost Then Found Ministries" have a warm place in my heart. They have worked with me on the streets, and I have found them to be great lovers of souls. Their music has a direct message to hurting, lost people. It is a message of reconciliation, love, and concern. I recommend their ministry and their music. I am glad to call them my friends."

DAVID WILKERSON

Lost Then Found Ministries, Box 161, Struthers, Ohio 44471 (216) 755-6573

40-8611X

# KLAVIER SPIELE

284

Hartmut Klug

Rondo all' ingharese
Ludwig van Beethoven

Die Abenteuer
einer weltbekannten Sonate

Häns'chen Klein
à la manière de...

Marsch (K.V. 408)
Wolfgang Amadeus Mozart

Perpetuum mobile
frei nach Strauss

Hommage
Manuel de Falla

Carillon
Alfredo Casella

Ouverture zu Barbier von Sevilla
Gioachino Rossini

Haben Sie mal ein Bild verkehrt herum aufgehängt?
Man sieht wirklich ganz neue Linge darin! -
So wurde hier mit dem Klavier gespielt. Da wurde am Sound gebastelt, Playback zum Duospiel ausgenützt und liebe alte Bekannte subjektiv gesehen und vielleicht etwas strapaziert. Ausgangspunkt war dabei der Spass an der Sache und das Spiel ist durchaus ernst genommen.
Nun kommt es darauf an, dass Sie richtig zuhören; sozusagen zweigleisig: wie es original ist - und was daraus wurde.

LIFE RECORDS

Stereo, direkt geschnitten, auch mono, ab Spieltar
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MUSIK IS EINE SMAHN & BURGHARDT GMBH · 6072 DIETZENBACH · AARHUSER STRASSE 19

Auf Wiederhören!

# FIDDLERS THREE

STEREO — LP 1604

# Side One

**Liberty**
Key of D: Jim ~ Fiddle/John ~ Harmony Fiddle/Bruce ~ Guitar

**Leather Britches**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Wilson's Clog**
Key of D: Jim & John ~ Fiddles/Bruce ~ Guitar

**Sugarfoot Rag**
Key of G: John ~ 1st & 2nd Guitar Solos/Bruce ~ 3rd & 4th Solos

**Black Velvet Waltz**
Key of C: Jim & John ~ Fiddles/Bruce ~ Guitar

**Under the Double Eagle**
Key of C: John ~ Fiddle/Bruce ~ Guitar

**Whiskey Before Breakfast**
Key of D: Jim ~ Fiddle/John & Bruce ~ Guitars

**Ragtime Annie**
Key of D: John ~ Fiddle/Bruce ~ Guitar

**Jim Hoiles ~ Fiddle**

**John Barnhart ~ Fiddle & Guitar**

**Bruce Weiss ~ Guitar & Fiddle**

Recorded at Crusade Studios/Flora, Illinois 1982
Calligraphy by Bruce Weiss

# Side Two

**McLeod's Reel**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Black Mountain Rag**
Keys of C, G, C: Bruce ~ Guitar Solos/John ~ Guitar

**Off to California**
Key of A: Jim ~ Fiddle/John & Bruce ~ Guitars

**Kentucky Waltz**
Key of D: John ~ Fiddle/Bruce ~ Guitar

**Rattigan's Reel**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Campbell's Farewell**
Keys of D & A: Bruce ~ Fiddle & Guitar/Jim ~ Percussion

**Hell Among the Yearlings**
Key of D: Jim ~ Fiddle/John & Bruce ~ Guitars

**Eighth of January**
Key of D: Jim ~ Fiddle/John & Bruce ~ Fiddles & Guitars

**Bill Casolari ~ Engineer**

**Cinda Buchanan ~ Cover Art**

Other albums by Jim Hoiles:
LPS 939 Fiddlin' and Pickin' Just a Little Bit Different
LPS 1114 Mixin' It Up With Dave & Melody Johnson and "Swamp" Weiss
LPS 1327 Straight Scotch ~ Irish

LP S 1604

Crusade Enterprises
Route 1, Box [illegible]
Flora, Illinois 62839

# 1964

# ALL PHILADELPHIA JUNIOR HIGH SCHOOL

# MUSIC FESTIVALS

## MAY 13, 14

RURAL RHYTHM presents

RRUF 205

Gospel Songs

# THE UPCHURCH FAMILY

GOOD AND COUNTRY

2063

BIG BLACK BOOK ❦ THERES A LEAK IN THIS OLD BUILDING ❦ MY SOUL'S BEEN SATISFIED
THE TRUMPET SHALL SOUND ❦ TRIALS AND TEMPTATIONS ❦ SONG OF SONGS ❦ I REMEMBER
HOW MOTHER PRAYED ❦ IF JESUS CAME TO YOUR HOUSE ❦ I AM RESOLVED ❦ UNWANTED
SAVIOUR ❦ EVERYBODY WILL BE HAPPY ❦ COUNTING MY BLESSINGS ❦ I DREAMED ABOUT HEAVEN
ALL THE WAY TO HEAVEN ❦ WHEN JESUS CALLS ❦ THERE ARE NO SHORT CUTS ❦ THE DAY MY
DADDY PRAYED ❦ I'M GONNA WALK WITH JESUS ❦ I CAN'T MAKE IT BY MYSELF ❦ JUST A CLOSER WALK

PHOTO BY RALPH PINKERMAN

PRODUCTION BY RUSTY YORK

LITTLE COTTON PICKER
UNCLE JIM O'NEAL

WE CAN'T PRODUCE ALL THE COUNTRY RECORDS, SO WE JUST MAKE THE BEST OF IT.

**20 RECORDED SONGS**
EACH ALBUM — 33 1/3 RPM
HIGH FIDELITY ALBUMS
THAT PLAY ON MONOPHONIC
OR STEREO PHONOGRAPHS

RRJE 191 — THE LEGENDARY J. E. MAINER AND HIS MOUNTAINEERS
Jolly, Blacksmith, Hop Along Peter, Mainer's Blues, Shout Lula, Wildwood Flower, Down the Old Plank Road, Keep My Skillet Good and Greasy, Forty Years Ago, Glass Number One, Railroad Bill, Blue Ridge Break Down, Courtin' in the Rain, Old Hen Sitting in a Chimney Jamb, Donkey on the Track Adam and Eve in the Garden, Get Away Old Man, Jay Goose is Dead, Climbing up the Mountain, Goodbye Little Bonnie, Hand Me Down My Peg and Awl

RRHB 187 — HYLO BROWN
Sweeter Than the Flowers Wait for the Light to Shine, No Midin' Place Down Here, The Ship That Mother Sailed on, Gently Waves the Weeping Willow, Workin' on a Building, One Step More, Jacob's Ladder Lamp Lighting Time in the Valley, Will the Angels Play Their Harps for Me, Walking in Jerusalem, Methodist Pie, If I Could Hear My Mother Pray Again, Where the Soul Never Dies, He's Coming to Us Dead, Two Little Orphans, Too Many Parties, Our Home Will Be Lonesome Tonight, Paul and Silas, Just a Closer Walk with Thee

RRDU 2113 — DICK UNTEED
Never Hit Your Grandma with a Shovel, Peggy O'Neal, Zeb Tournneys Gal, Did You See My Daddy Over There, Steamboat Bill, Dreaming with Tears in My Eyes, Little Box of Pine on that 729, When the Sun Goes Down Again, Will the Angels Play Their Harp for Me, Wreck of the Titanic, Big Ball in Nashville, That How I Got My Start, Irish Totem Pole, Outcast Golden River, Don't Let Your Deal Go Down, Good Old Country Town, Oh How I Miss You Tonight, Kentucky Home, Wait Till the Sun Shines

RRLM 202 — LEE MOORE
Little Girl Dressed in Blue, Your My Own Sweet Darling Wife, My Mother's Grave, Automobile of Life, Answer to the Maple on the Hill, She's Some Daisy for 19 Years Old, You Are My Love, Heavenly Cannon Ball, Strand from a Yellow Curl When Mother Played the Organ, The Cat Came Back, Strawlined Cannonball, Strawberry Roan, I Believe That Good Old Bible, The Deepening Snow, The Weary Traveler, When Father Hung the Paper on the Wall, I'm Going Home This Evening, Wreck of the Happy Valley Single Life is Good Enough

RRDU 190 — DICK UNTEED
OLD TIME COMEDY FAVORITES
Rock up the Balls Boy, Who Threw the Overalls in Mrs Murphy's Chowder, Rock All Our Babies to Sleep, I'm Behind the 8 Ball, Rough and Rowdy Ways, I Courted the Sunshine Jaw-Jaw-Jaw-Yap-Yap-Yap, True Blue Bill, Mother the Queen of My Heart, I'm Telling You, Pub with No Beer, Harrigan, Why Did I Get Married, Elevated Railroad, You Blacked My Blue Eyes, Bye, Bye Black Smoke Choo Choo, Knocking at Your Door, Nobodys Faults but My Own, Part of My Heart is Missing, My Mother was a Lady

RRMW 158 — MAC WISEMAN
Wreck of the Old 97, Big Midnight Special, Mary of the Wild Moor, The Black Sheep, Little Mohee, Bringing in the Georgia Mail, Grandfather's Clock, When They Ring Those Golden Bells, I Saw Your Face in the Moon, Turkey in the Straw, Little Blossom, Carina Carina, There's More Pretty Girls Than One, Raven Gambler, I'll Be All Smiles Tonight, The Waltz You Saved for Me, Sourwood Mountain, Sittin' on Top of the World, How Many Biscuits Can You Eat, Just Over in the Glory Land

RRJE 185 —
THE LEGENDARY J. E. MAINER
Watermelon on the Vine, Hoop it Up Liza Jane, Sweet Sunny South, Shoot the Turkey Buzzard, Oh! Those Tombs, Kenny Wagner, Run Mountain, Rock That Cradle, Lucy, Don't Go Out Tonight Little Darlin, Granny Kickin' Up Her Heels, Johnson's Old Grey Mule, Ticklish David Stayed in the Wagon Yard Settin' There Rabbit, City on Mt. Zion, Don't Cry Honey, Dance Around Molly, Toby Let Your Hair Hang Down, Me and My Gal, Jim Bey's Breakdown

RRMOORE 137 — LEE MOORE
Going Down the Country, An Old Log Cabin for Sale, Beach at Waikiki, Wildwood Flower, Will the Roses Bloom in Heaven, Old Joe Clark, Dreaming of a Cabin, Royal Telephone, Remember Me Keep on the Sunnyside, Vacant Cabin, Gathering Flowers from the Hillside, Mom is Dying Tonight, Dobro Blues, Down Where the River Bends, I Love You Best of All, Old Spinning Wheel, I Never Can Love You Again, Cannon Ball No. 3, Write Mother, Double Eagle, Paul's Ministry

RRDU 199 — DICK UNTEED
Indian Napannee, Let Me Call You Sweetheart, Darktown Poker Club, You Can't Blame Me, I'm Waiting for My Ship to Come in, Coupon Song, Whatever Has Become of You, Your Own Sweet Darling Wife, Wednesday Night Waltz, Little Well Special, Putting on the Style Brown Eyed Texas Rose, Mean Old 65 Blues, Little Red Caboose Behind the Train, Baby Me, Baby, Till We Meet Again, The Engineers Dream, Never Leave Your Gal Too Long, Beautiful Texas, East Virginia Blues

RRDR 171 —
DON RENO & BILL HARRELL
Under the Double Eagle, I'm a Man of Constant Sorrow, Long Journey Home, Red Rockin Chair, Hot Corn — Cold Corn, Footprints in the Snow, Gotta Travel on, Little Pal, Nine Pound Hammer, I Don't Love Nobody, Poor Ellen Smith, The Great Speckled Bird, Limehouse Blues, Molly and Tenbrooks, Whitehouse Blues, When the Roses Bloom Again, Nobody's Business, Dull Pickle Rag, Keep on the Sunny Side, Worried Man Blues

RRHB 186 — HYLO BROWN
The Martin and the Coys, Down the Road of Life, The Last Mile of the Way, Nobody's Darling on Earth, What it Means to Be Lonesome, Here to Get My Baby Out of Jail, Trouble in Mind, Frankie and Johnny, Intoxicated Rat, Ace in the Hole, An Old Rocking Chair, In the Shade of the Old Apple Tree, Somebody is Waiting for You, Diamonds in the Rough, Mary Don't Go, Prisoner's Dream, Just a Rose Will Do If You Don't Like Your Uncle Sammy, Darlin' Nelly Across the Sea, Budded Roses

RRUF 205 — UPCHURCH FAMILY
Big Black Book, There's a Leak in This Old Building, My Soul's Been Satisfied, The Trumpet Shall Sound, Trials and Temptations, Song of Songs, I Remember How Mother Prayer, If Jesus Came to Your House, I Am Resolved, Unwasted Savour, Everybody Will Be Happy Counting My Blessings, Dreamed About Heaven, All the Way to Heaven, When Jesus Calls, There Are No Short Cuts The Day My Daddy Prayed, I'm Gonna Walk with Jesus, I Can't Make it by Myself, Just a Closer Walk

RRJD1 199 — J. D. JARVIS
Take Your Shoes Off Moses, Tragedy of Sandy River, Memories of Dad, Lonely Tombs, I Know the Lord's Gonna Lead Me Out, Trying to Get Home, Mother Sleeps in a Lonely Grave, Unclouday Day, I Would Not Be Denied, What a Friend We Have in Jesus, Life of Ransom, Trouble in the Land, He Paid the Debt, He Made Me Whole, Take Up the Cross, God's Not Dead, Somebody Touched Me, You Must Surely Die, All the Way, Space Ship

RRHB 183 — HYLO BROWN'S LEGENDS & TALL TALES
Mole in the Ground, Escape of Jennie Wiley, Ain't We Crazy, Pretty Fair Maiden, Clouds Gonna Roll Away, Sweet Betsy from Pike, Little Brown Jug, He Never Came Back, Black Eyed Susie, Hang Out the Front Door Key, The Little Shirt Mother Made for Me, Wagoner's Lad, Crossed-Eyed Nancy Jane, The Old Arm Chair, Home Sweet Home, Crazy Feet, Single Girl Maggie, Legend of Robin Red Breast, Hallelujah I'm a Bum

RRJE 198 —
J. E. MAINER VOL. 3
Seven and a Half, Devilish Mary, Hannah, Baby Buntin, Ride Old Buck to Water, Casey Jones, Arkansas Traveler, Change in Business All Around, Polly Put the Kettle on, Shady Grove, Old Blind Horse, Papa's Billy Goat, Burglar Man, Don't Yaz the Gals Eleven Cents Cotton, Home Sweet Home Shortenin' Bread, Johnny Get Your Gun, I Had an Old Grey Mare, Alabama Camp Meeting

RRHB 200 —
HYLO BROWN SINGS THE BLUES
Twenty Four Hours of Darkness, Poor Boy Blues, Chain Gang Blues, I'm Sitting on Top of the World, Freight Train Blues, Hey Baby, Sidewalk Blues, Tell Me How Long, Rising Son, Gary's Lost Banjo, Ring of White Voice from the Deep, Evil Hearted Me, Going Back to Coney Isle, California Bound, Ragged But Right, No Low Down Hangin' Around, Leaving Home, Devil on My Shoulder, Short and Sweet

RRJE 197 — JIM EANES
Sparkling Brown Eyes, Molly Darling, Yum Yum Blues, Every body Does it in Hawaii, I Ain't Got Nobody, Keep a Light in Your Window, Gambling Polka Dot Blues, Tuck Away My Lonesome Blues, Do You Ever Think of Me, She's Still That Old Sweetheart of Mine, Whistling Rufus, Carolina Sunshine Girl, Love Me Now, Time Changes Everything, Lover's Lane, Broken Engagement, My Mother Was a Lady, There'll Come a Time, Budded Roses, Salty Goodin

RRJC 206 — JACK CASEY
I Wonder Where You Are To night, Long Black Veil, Mountain Dew, I Only Want a Buddy I Know, What it Means to Be Lonely, Girl in the Blue Velvet Band, Ruby, Bentry Valley, Jesse James, Hearts Highway, Six White Horses, Varsity Drag, Sophronia, In the Pines, Green Back Dollar, Little White Washed Chimney, New River Train, May I Sleep in Your Barn, Walking Cane, Dream of the Miner's Child, Danny Boy

RRHB 204 — HYLO BROWN
Do Wild Roses Lose Their Petals, Rolling Down the Mountain, All Because I'll Paint Me a Picture, Stack-O-Lee, Trusting You, Little Green Man, He Had a Long Chain on, Waiting for a Ship to Come in, Jailer Man, My Old Mule, Little Indian Maiden, Every Day Dirt, Peg Leg Jack, Bally and Dupree, Katey Morris, How Come You Do Me Like You Do?, You Rascal You, Lonely Tombs, Sam Wilson Fireball Mail

RRHB 168 — HYLO BROWN
Picture from Life's Other Side, Little Bunch of Roses, Great Historical Bum, Banjo Signal, Bring a Little Water, Sylvie Blue Tail Fly, Weeping Willow, Wednesday Night Waltz, Ground Hog, Lonesome Road Blues, The Picture on the Wall, Left My Gal in the Mountains, Sweet Fern, Banjo on the Mountain, Same Old Tale, Sweet Eyes, Walking Cane, Five String Rock, Handsome Molly, The Hobo's Sweetheart

RRMH 169 — MIKE LATTIMORE
FEATURING THE BANJO DUDE
Cumberland Gap, Circle Waltz, Camptown Races, Tree on the Mountain, Lady of Spain, Home James, Bile Them Cabbage Down, Grandfather's Clock, Old Dan Tucker, Whistling Rufus, Arkansee River, Ice Red Maggie, Whoa Mule Whoa, Back Mountain Rag, Lonesome Pine Special, Ruby Ruby, 93 Boogie, Hey Mr. Banjo, My Maryland, Cat Meat, Mississippi River, The Old 97 Going to Georgia, Liberty, Cripple Creek Rag

PRBW 203 —
BEAUTIFUL WALTZ MELODIES
SHOT JACKSON — Dobro Guitar
TATER TATE — Fiddle
PAT STARR — Piano
Blue Skirt Waltz, Mexicali Rose, Old Spining Wheel, Melody of Love, Now is the Hour, The Silver Haired Daddy of Mine, Georgiana Waltz, Let the Rest of the World Go By, Take Me Out to the Ball Game, Farewell to Thee, My Wild Irish Rose, Carolina Waltz, Rainbow at Midnight, Beautiful Brown Eyes, Roll On Isle of Golden Dreams, Silver Threads Among the Gold, When Irish Eyes Are Smiling, Good Old Summertime, Happy Birthday Song

RRRS 182 — RED SMILEY
Ain't Nobody Gonna Miss Me When I'm Gone, It's Raining Here This Morning, The Pale Horse and His Rider, Plant Some Flowers by My Grave, Prisoner's Dream, Take Me in the Lifeboat, Budded on Earth to Bloom in Heaven, I'll Be No Stranger There, The Man of Galilee, A Beautiful Life, Little Darling Pal of Mine, Banks of Ohio, Drifting Too Far from the Shore, I'm Just Here to Get My Baby Out of Jail, Baby Girl, Katy Hill, Little Glass of Wine, Prosperity Special, Living the Right Life Now, Thirty Pieces of Silver

RRTT 193 — FIDDLING
FAVORITES OF U.S.A. & CANADA
TATER TATE
Lee Sutton Special, Little Home in West Virginia, Sugar Tree Stomp, Land of Jubalo, Lisa Lynn Waltz, Colonial Break down, Gateway Two Step, Tennessee Reel, Lost Indian Hell, Among the Yearlings, Lone Star Rag, London Hornpipe, Wind That Shakes the Barley, Snow Deer, Maple Sugar, Blue Water Hornpipe, Whiskey Before Breakfast, Chippewa Breakfast, Sugar in the Gourd, Sweet Tater Reel

RRJD 195
BLUE GRASS GOSPEL SONGS
J. D. JARVIS - RUSTY YORK
Palms of Victory, There's a Light Guding Me, What Kind of Man Railway to Heaven, You Got to Have Name of the Lord, Lights at Home, Almost Home, You Can't Make Me Doubt it, Memories of Mother, Lonesome Valley, Drifting Too Far from the Shore, City on the Hill, Great Speckled Bird, Take Me in the Life Boat, House of Gold, Where the Soul of Man Never Dies, Shake Hands with Mother Again, Old Rugged Cross, Drinking from the Fountain

RRHB 176 — HYLO BROWN
Girl in the Blue Velvet Band, Little John Henry, All the Good Times Are Past and Gone, Sally Let Your Bangs Hang Down, Leaf of Love, Down in the Willow Garden, I'm Coming Back But I Don't Know When This Train, Prisoner of Reason, County, Are You Tired of Me My Darling, The Storms Are on the Ocean, I'll Remember You Love in My Prayers, Preacher and the Bear, Black Jack Davey, Go Along Mule, Put Me in Your Pocket, At the Rainbow's End, Conversation with a Mule, Tie Up Those Broken Cords, Froggie Went a Courtin'

RRET 188 —
BLUE GRASS FAVORITES
EARL TAYLOR - JIM Mc CALL
Little Maggie, The Sins Gonna Shine, Pretty Polly, Wondering Boy, Home Across the Blue Ridge Mountains, False Hearted Lover, Foggy Mountain Top, John Hardy Over the Hill to the Poor House, Lonesome Road Blues, Wreck of the Old 97, Old Joe Clark, Down in the Willow Garden, Two Dollar Bill, Gathering Flowers from the Hillside, Ain't Nobody Gonna Miss Me When I'm Gone, Cripple Creek, Darling Corey, Roll in My Sweet Baby's Arms, Worried Man Blues

RR 180 STOMP JUMPERS
PICKIN GRINNIN 'N SINGIN
Each Season Changes You, Old Joe Clark, Shady Grove, Marriage Vows Wreck of Old 97, Love Please Come Home, Spinning Wheel, Don't Be Angry with Me, Home Sweet Home, Tears in My Eyes, Go Home, Over the Waves, New River Train, I'll Be All Smiles Tonight, Sitting on Top of the World, Make's Mountain Rock, Wait a Little Longer Please Jesus, Soft Voices, Hand Me Down My Walking Cane, When You and I Were Young, Sunshine Special, Muddy Water, Flop Eared Mule

RRMM 201 — MAC MARTIN & THE DIXIE TRAVELERS
Fiddler's Farewell, Train on the Island, Lost River Blues, Rubin's Fiddle, Mustang, I'm Working on a Banjo, Old Uncle Joe, Travelin' Dixie, Black Mountain Blues, Life's Railway to Heaven, Weary Lonesome Blues, Smokey Mountain Rag, Mississippi Sawyer, Memphis Blues, Farewell Blues, Maple Sugar, Home in Tennessee, Natchez, I Don't Love Nobody, Peacock Rag

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HARRY AND JEANIE WEST

# HARRY AND JEANIE WEST

## *"In A Little Village Churchyard"*

(Old Time Picking and Singing with Mandolin and Guitar)

2797

# HARRY AND JEANIE WEST

## *"In A Little Village Churchyard"*

(Old Time Picking and Singing with Mandolin and Guitar)

OHS 90156

When Harry and Jeanie boarded a train for Asheville, N.C. to Greenville, S.C., where they "tied the knot", on July 31, 1951, they never dreamed of becoming recording artists. According to Harry, it was pretty much an accident, when they attended a musical house party, later that year and met Mr. Ken Goldstein who had become interested in traditional music. Mr. Goldstein, apparently liked the Wests' vocal and instrumental approach and discussed the possibility of an album by Harry and Jeanie for Bob Harris of **Stinson Records,** whom Mr. Goldstein represented. The first recording session took place shortly after and was followed by another session, about a year later, resulting in two L.P. albums on the **Stinson Label.** Harry vividly recalls that when they arrived at the home of Mr. Goldstein's "Recording Engineer," they were escorted to the basement where the recording machine and microphone was kept. The Wests' repertory being varied, and Mr. Goldstein only wishing to record traditional material, he had Harry and Jeanie start singing some of their songs & when ever one sounded like a folksong that Mr. Goldstein had run across in his studies, as a folk lorist, he'd say, "Let's record that one." The two albums that resulted from these sessions were "Southern Mountain Folksongs By Harry and Jeanie West" and "More Southern Mountain Folk Songs By Harry and Jeanie West." During the early period in their recording career, Harry and Jeanie also recorded one 78 R.P.M. record for **Country Church** label, the titles being, "Sunny Side of Life" and "What Would The Profits Be." Both selections were vocal duets with mandolin and guitar.

Over the next dozen or so years, the Wests recorded extensively. An extented play of previously unissued material from the Stinson sessions was put out by an English label (Topic). Other albums featuring Harry and Jeanie were: **"Banjo Songs Of The Southern Mountains"** (Riverside), **"Southern Mountain Folk Songs and Ballards"** (Riverside), **"Smoky Mountain Ballads"** (Esoteric-Counterpoint), **"Favorite Gospel Songs"** (Folkways), **"Songs Of The Southland"** (Folkways), **"Country Music In Bluegrass Style"** (Prestige International) and **"Roamin' The Blue Ridge With Jeanie West"** (Prestige International.)

Although Harry and Jeanie have a sound of their own, they readily admit, although they never intentionally imitated anyone else's style, they have definitely been influenced by early exposure to then well known professional performers, via radio, phonograph records, (78's) as well as semi-professional performers and unknown (to the general public) old timers who largely "picked" or sung for their own use. Harry remembers when he was a youngster, the music he and Jeanie still perform was termed "Hillbilly Music" and performers of this type of music were referred to as "Hillbillies." Some of the West's favorite performers, back then, were **The Carter Family, Mainer's Mountaineers** (Wade & J.E.), **Blue Sky Boys** (Bolick Bros.), **The Monroe Bros.** (Charlie & Bill), **The Carlisle Bros., Dixon Bros., Roy Hall,** and **Uncle Dave Macon.**

Harry and Jeanie mostly sing duets and normally use the combination of mandolin and guitar, but they sometimes "Break Things Up" by substituting the old time five string banjo for a second guitar. The Wests don't fancy themselves instrumental virtuosos and yet, they have evolved a somewhat "different" approach in their instrumental, as well as vocal style. Harry's mandolin picking is pretty much his own and, unlike other singing mandolin players, he stays away from "chopping" chords. Jeanie's destinctive guitar style with syncopated bass runs and "rolls" enhances Harry's instrumental work and gives the duo their characteristic sound. Harry says, "we keep it close to the ground - no gimmicks."

Harry and Jeanie had not recorded since the early 1960's nor had they performed in public much after 1970. Only recently, have they decided to try again

The above selections were recorded by Fred Severud, Jr. on 9/19/81, 9/20/81 and 9/27/81.
Mixed and edited by Fred Severud
Woodsmoke Studios

### SIDE 1

| | | |
|---|---|---|
| 1. | We Can't Be Darlings Anymore | 2:56 |
| 2. | Natural Bridge Blues | 2:00 |
| 3. | Parting Time Has Come | 2:43 |
| 4. | Sinner, You'd Better Get Ready | 2:37 |
| 5. | Bonaparte's Retreat | 1:32 |
| 6. | Let Us Be Lovers Again | 2:20 |
| 7. | Take Me Back To Old Yazoo | 1:56 |
| 8. | Hop Along, Peter | 2:26 |

### SIDE 11

| | | |
|---|---|---|
| 1. | Sweet Summer | 3:54 |
| 2. | What Would The Profit Be? | 3:18 |
| 3. | Carroll County Blues | 1:42 |
| 4. | Mississippi Shore | 3:30 |
| 5. | Jimmy Randall | 2:37 |
| 6. | In A Little Village Churchyard | 2:57 |
| 7. | Cielito Lindo | 1:25 |

**ABOUT THE SONGS:** The Wests have carefully gone through their repertory of vocals and instrumentals and picked some of their favorites, some of these have never appeared on any of their earlier recordings and few can be heard on record by other performers

**ABOUT OUR INSTRUMENTS:** Harry and Jeanie not only pick & sing the old songs, but most of their instruments are quite old too. Harry has a collection of collectors' items in this category, mostly Martins and Gibsons, quite a few collectors and performers have acquired their instruments from Harry over the past thirty years. *John Bradshaw*

### A FEW WORDS BY HARRY

Jeanie and I are very happy to share some of our old time pickin' and singin' with you We are real proud too, to appear on Mr. John Morris' "Old Homestead" label, as we know he knows and loves the older music and he has done so much to make this kind of music available to others. We've picked some of our own favorites here and we hope you'll like them too. If you enjoyed this album or have any comments, please write to us, care of "Old Homestead" Records and, as soon as Mr. Morris forwards your letter to us, we will answer you. *Sincerely,*
*Harry West*

**ABOUT THE SONGS:** I'm no scholar and can't tell you much about these, except we've known **all** of them for many years.

### SIDE 1

**WE CAN'T BE DARLINGS ANYMORE:**
An old love song, dates back many years. Don't know just **how** old!

**NATURAL BRIDGE BLUES:**
I believe this was composed by Tommy Magnus while with Roy Hall's band, playing out of Roanoke, Virginia. "Natural Bridge" is a natural stone formation, near Lexington, VA. They've since built a wall around it and, if you want to see it, you have to pay admission! Not even things the good Lord created are for free anymore

**PARTING TIME HAS COME:**
Another oldie that I really know nothing about and the origin of which may be difficult to trace

**SINNER, YOU BETTER GET READY:**
Old time sacred song, or spiritual type. I know Bill & Charlie (Monroe) used to sing a version of this

**BONAPARTE'S RETREAT:**
Originally an old fiddle tune. I recall, back in the 1950's, I believe, someone set lyrics to it and it became a popular hit. The original version was a bit different and fiddler's would tune the low string away down and make it sound real eerie, almost like bagpipes

**LET US BE LOVERS AGAIN:**
An old tragic love song Recorded by the Carter Family. I recall hearing years ago, A.P. Carter would offer five dollars cash to anyone who could teach him a song he could use. He'd then arrange it to suit their style and get a copyright. Unintentionally, A.P. became a collector of folksongs, and their repretory included all types of ballads, spirituals, etc

**TAKE ME BACK TO OLD YAZOO:**
This is an old Dixieland Jazz piece, I suppose I used to hear it all the time, often enough to memorize the tune. There was a "Western Swing" version out in the early-mid 1940's Had lyrics, among them, "If You Don't Like Your Greens and Ham, Eat Your Ham and Greens." Have asked around for years who made this recording Maybe one of our listeners can help me

**HOP ALONG, PETER**
This is what is known as a "Ditty" Almost sounds like a nursery rhyme. Everybody always liked that one

### SIDE 11

**SWEET SUMMER:**
I have no information on this song, but know it is an oldie I like this type of song, as it takes me back to a non-"Rat-Race" time

**WHAT WOULD THE PROFIT BE:**
One of my favorite old sacred songs that is almost like a sermon, expounding the scripture "For What Shall It Profit A Man To Gain The World And Lose His Own Soul." Mark 8.36, also Matthew 16 26

**CARROLL COUNTY BLUES:**
An old time fiddle tune with a guitar break This is the traditional way to play this tune,normally played on fiddle and guitar About half a dozen southern states have a county by the name of Carroll Who can tell me which one this tune is named after?

**MISSISSIPPI SHORE:**
Plantation type song. We'd been singing this for some years, when I finally heard a recording of it by the Delmore Brothers who may have written it

**JIMMY RANDALL:**
This is an old "handed-down" song, dating back to "Days of Old When Knights Were Bold," it s without doubt the oldest, song on this record

**IN A LITTLE VILLAGE CHURCHYARD:**
Another old song on the theme of "Mother", of which we know quite a number I had not thought of this song until recently, when, after visiting the graveside of our eldest son, Everett Glen, in the military cemetery at Culpeper, Virginia, we passed by a small country church with a graveyard Both looked old and almost out of place in these modern times I was immediately reminded of this old song and I wrote the title down on a scrap piece of paper and placed it within my wallet, to be sure to include it on this record, for your listening pleasure and in memory of Everett who was called home so soon

**CIELIDO LINDO:**
A fiddle tune from the Mexican border This was a well known and popular tune some years ago I believe the title means "Beautiful Heaven" in the Spanish language

Album Notes by John Bradshaw
Notes on songs and instrumentals by Harry West
Cover Picture by Yorkville Photo Studio

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# JOSH GRAVES

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# *The Real Josh*
# JOSH GRAVES
*SUPER SIDEMEN • VOLUME ONE*

**Side One**

RANDY LYNN RAG
PASS ME NOT
DOBRO CHIMES
MY TEARS WON'T SHOW
SHUCKIN' THE CORN
WHAT A FRIEND

**Side Two**

FLINT HILL SPECIAL
CITICO
GREAT SPECKLED BIRD
FIREBALL
ORVILLE'S WALTZ
UP ON THE BLUERIDGE

Josh Graves rise to prominence came through his years with the greatest bluegrass band of all time; Lester Flatt, Earl Scruggs, & The Foggy Mountain Boys. His dobro guitar playing was just as important to the Flatt & Scruggs sound as Earl Scruggs' banjo. Since then, his much copied style has become the definition of dobro guitar playing. It goes without saying that Josh has to be considered one of the greatest bluegrass sidemen of all time.
This album features Josh playing straight ahead bluegrass-country backed by superb musicians including the bluegrass legend Kenny Baker on fiddle. All are brand new recordings on state of the art equipment for the cleanest, hottest sound in bluegrass today.

MUSICIANS:
Josh Graves: Dobro Kenny Baker: Fiddle
Dale Williams: Guitar, Banjo Rich Jones: Banjo, Guitar Harley Brae: Banjo
O.C. Helton: Guitar Ray Robinson: Steel Guitar
Ron Spears: Mandolin Al Hutterball: Bass
Resophonic Guitar by Bob Reed Set-up of Resophonic Guitar: Gene Wooten
PRODUCED BY FAIRLY SPARKS
Engineer: Paul Scoles Mix: Fairly Sparks, Ron Spears, Paul Scoles
Recorded at Ironwood Studio/Seattle Art by Scott Law

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# Sabor

QUINTET

# Dime... ¿A DONDE VAS?

vida

LADO A

TU, DIME A DONDE VAS? –Shalom (letra)
JESUS MI SALVADOR–
CALL TO REPENTANCE–Herberg/Von Gluck
CONOZCO AL CREADOR–R. Ray/B. Cruz
EL AMOR DE MI SEÑOR–

LADO B

EL NUNCA CAMBIA–N. Enloe (Curiers)
DAME TU AYUDA–C. Christopherson
TWO HANDS–C. Butler
CORITOS (Medley)–

ORQUESTA
TROMPETAS
Steve Levi, Ismael García
TROMBONES
Louis Barbarin, Raymond Ramos
FLAUTAS
Tommy López, Hiram Colón
GUITARRAS
Obed Díaz
BAJO
Marcelino Thompson
Samuel Arce
BATERIA
Noel Rivera
PERCUSION
Carlos Gómez, Charlie Rosario
MOOG SYNTHETIZER
David Chesky

VOCES
Barítono–SAMUEL ARCE
Bajo–DAVID RIVERA
Melodía–CHARLIE ROSARIO
Tenor–MANUEL CORDERO
Richard Vélez
Piano, Melotrón–MIKE DIAZ

Arreglista–MIKE DIAZ
Fotografía–IRIZARRY
Diseño–DAVID RIVERA
Arte–PECRUZ
Impresión–CCELVI

Durante siglos la música sagrada ha estado siendo un medio a través del cual el alma encuentra reposo. Por ejemplo, en tiempos del rey Saúl, David (un pastorcillo de ovejas), le cantaba acompañado por su arpa para que el enemigo no atormentase su alma. En esta década presente, el quinteto SHALOM, presenta a cántico sagrado a través de su segunda grabación de larga duración. Es su propósito alcanzar a los adultos, a los jóvenes y, si es posible, los niños. Sabemos por experiencia que la juventud de nuestro tiempo no encuentra en quien creer ni a quién seguir. El quinteto SHALOM les dice "Oye la voz del Señor, y vivirás", así podrás decir: "Conozco al Creador", al Dios que nos hizo. Podrás contar con su ayuda en momentos de prueba. Si experimentas su gracia podrás proclamar: "Jesús mi Salvador, cuanto te amo". Si su carga es pesada y tu senda dura para caminar, SHALOM te asegura: Confía en El, que aunque el cielo y la tierra pasen, El es el mismo ayer, hoy y por todos los siglos. "El nunca cambia, El es igual"

En Cristo,
–QUINTETO SHALOM
Mike, Sammy, Dave, Charlie,
Manny y Noel

# My Baby's Baby

## Loving Lullabies

# Side One

**All Through the Night**
*Old Welsh Air / Arr. Bulla 3:09*

**American Lullaby**
*Rich 2:57*

**Jenny Rebecca**
*Hall 3:08*

**Turn Around**
*Reynolds, Greene and Belafonte 3:12*

**Lullaby from THE CONSUL**
*Menotti 3:06*

**Lullaby Op. 57 No. 2**
*Scott 3:33*

**Slumbersong Op. 1 No. 5**
*Gretchaninow 2:22*

**Donna Claflin** has been soloist with the Hollywood, Florida Philharmonic, The University-Civic Chorale, University of Miami (Florida), Miami Philharmonic Orchestra, and the Concert Choir of the University of Miami. She has also sung with the Tanglewood Festival Chorus, the Boston Symphony Orchestra, and the John Oliver Chorale.

Many aspects of childbirth and infant nuturing are changing—the birthing rooms, grandparents' rights, pre-mixed formulas, disposable diapers—but the lovely and soothing melodies of the past still please the contemporary baby and his or her parents.

In this collection you will find beautifully written classic melodies by composers such as Scott, Ives and Gretchaninow, a hauntingly lovely Serbian folk lullaby and warm and loving lyrics by Menotti, Rich and Stanton. The title song was written by Diane Piecuch for Donna Claflin on the birth of her first grandchild, Donna Colleen, on May 18, 1983.

This album is dedicated with love to our most precious gift - a baby. May these sounds surround the new family with love, caring and comfort. These words tell bedtime stories about life - how it was, how it is and how it will be, as long as our lives are blessed by the precious gift of a child.

Produced and engineered by John Eurr at JRB Sound, Washington, D.C.
Arranged by Stephen Bulla.
Special thanks to:
Beth Smith of the Crib Corner, Raleigh, N.C.
Hazel Morey, who helped make this album possible
Front Cover: from Ideal Heads, by Ida Waugh, pub. in 1890 by Stecher Press
Cover Design: Bev Lacy, Little House Graphics, Nashville, TN
Manufactured by Music Square Mfg. Co., Nashville, TN
Part of the profits from the sale of this album will go to The Hospital for Sick Children, Washington, D.C., and Children's Hospital, St. Louis, Missouri.

# Side Two

**Children's Prayer from Hansel & Gretel**
*Humperdinck 2:40*

**My Baby's Baby**
*Piecuch 3:09*

**Berceuse**
*Ives 1:56*

**The Little Horses**
*Southern traditional adapted by Copland 1:55*

**Christopher Robin is Saying his Prayers**
*Fraser - Simson 2:43*

**Mighty Lak a Rose**
*Nevin 2:35*

**A Rocking Croon**
*Serbian folk lullaby 2:12*

MS 4163

Percussive Arts Society

*presents*

# THE 1978 P.A.S.I.C. MARIMBA ORCHESTRA

## October 29, 1978

***Joel Leach*, conductor**

***Clair Omar Musser*, guest conductor**

GERHARDT MARIMBA XYLOPHONE COLLECTION

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**Joel Leach**, professor of Music, joined the faculty of C.S.U.N. in 1969, having taught formerly in the public schools of Lansing, Michigan, at Michigan State University and at Texas Tech University. At C.S.U.N., he heads up both the percussion and jazz programs, teaches applied percussion, percussion ensemble, percussion methods, arranging and directs the award winning jazz ensemble.

Mr. Leach is the author of *Percussion Manual for Music Educators* (Belwin-Mills), *Chart Sources* (Studio 4 Productions), co-author along with composer Owen Reed ("La Fiesta Mexicana") of *Scoring for Percussion* (Prentice-Hall, Inc.), an arranger published by Warner Brothers, J.W. Pepper, Southern Music Co., Harris Music Co. and others, and serves as a reviewer of new publications for various magazines.

Mr. Leach is a former member of the Executive Board of the American College Jazz Festival (A.C.J.F.) and the Percussive Arts Society (P.A.S.), and is currently President of the National Association of Jazz Educators (N.A.J.E.) and Studio 4 Productions.

### *Participants*

**Dan Armstrong,** San Antonio, Texas; **Gilbert Baker,** Tucson, Arizona; **Charles Bartug,** Oklahoma City, Oklahoma, **Bonnie Boss,** Thousand Oaks, California, **Sherry Brown,** Peru, Illinois; **William Burkhart,** Tucson, Arizona; **Gene Cervantes,** Flagstaff, Arizona, **Mark Converse,** Simi Valley, California; **Kevin Danner,** Oklahoma City, Oklahoma; **Nora Davenport,** Beltsville, Maryland; **W. Scott Deal,** Lawton, Oklahoma, **Debbie Eichholz,** Las Cruces, New Mexico, **Richard Flanagan,** Norman, Oklahoma, **Valerie Frank,** Norman, Oklahoma; **Daniel Fyffe,** Greenwood, Indiana; **Jennifer Gordon,** Westlake Village California; **Timothy Hammond,** Spangler, Pennsylvania, **Gren Robert Hanson,** Starford, South Dakota; **David Hardman,** Richmond, Indiana, **Andrea Hoard,** Las Cruces, New Mexico; **Holly Hufford,** Las Cruces, New Mexico, **Jeffrey Hunter,** Arthur, Illinois, **Mark Ivester,** Spokane, Washington, **Bill Keeling,** Tempe, Arizona; **Mark Kenaston,** Calabasas, California, **Carla Klepper,** Great Bend, Kansas; **Dean Kranzler,** Hays, Kansas, **Diane Lambert,** Roanoke, Virginia, **Barry Larkin,** Tempe, Arizona, **Kevin Lepper,** Las Cruces, New Mexico, **Ginger Marr,** Granda Hills, California, **Jill Marshall,** Green Hills, Ohio, **Joseph, McIntyre,** Silver Springs, Maryland, **Scott McManis,** Camarillo, California, **Cheryl Wolfarth,** Austin, Texas, **Bill Miller,** Thousand Oaks, California, **Robert Nowak,** Shenandoah Pennsylvania, **Larry Reeder,** Tucson, Arizona; **William Richards,** Arlington, Virginia, **David Robbins,** Evansville, Indiana; **Joel Salas,** Dallas, Texas, **Alan Shinn,** Lubbock, Texas, **Phil Shipley,** London, Ohio; **Wes Slater,** Oklahoma City, Oklahoma; **Coralie Smith,** Spokane, Washington, **Ed Smith,** San Jose, California; **Paul Sternhagen,** Flaggstaff, Arizona, **Kevin Super,** Eugene, Oregon; **Richard Thompson,** Norman, Oklahoma, **Becky Tupper,** Brookings, South Dakota, **Mark Veregge,** San Jose, California, **William Vits,** Indianapolis, Indiana; **Lauren Vogel,** Dallas, Texas; **Frances White,** Las Cruces, New Mexico

**SIDE ONE:**

**Bolero** ..... Rosales/arr. Musser
***Commissioned by Clair Musser for the 100 piece Century of Progress Marimba Orchestra, 1933.***

**Equali VI** ..... Kessner
***Conducted by the composer***
***Commissioned by Joel Leach for the P.A.S. Marimba Orchestra, 1978.***

**Prelude & Fugue XV** ..... Shostakovich/trans. Ervin

**SIDE TWO:**

**2nd Concerto in G Minor**..... Saint-Saens/trans. Musser
Walter Cosand, piano soloist
**Transcribed by Clair Musser to feature the winning pianist of the Chicago Tribune's Competition. Performed by 160 marimbas at Soldier's Field in Chicago, 1942.**

**Serenade for Strings, Op. 48** .. Tschaikowsky/trans. Ervin
**1st Movement Andante/Allegro**

**Joplin Rag Medley**..... Joplin/Holmgren

The idea of an organization such as PAS was conceived at a meeting of a number of professional percussionists in 1959. It really began functioning as an organization in 1962 under the leadership of Donald Canedy and Neal Fluegel. A short time later a Board of Directors was chosen and Gordon Peters was elected the first President.

The stated purpose of the Percussive Arts Society is "to elevate the level of percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussive student, teacher and performer; and promote a greater communication among all the areas of the percussion arts."

One of the vehicles which enables the organization to do this is the annual International Convention (PASIC). This record is a result of an event at the PASIC Convention in Tempe, Arizona.

Other major means through which the Society continually promotes its stated purpose are its two publications, *Percussionist* and *Percussive Notes*. The *Percussionist* contains scholarly, research-oriented articles and the *Percussive Notes* provides reviews of new percussion music, informative articles, percussion concert programs, lists of coming events, etc.

The organization supports a number of active committees and has grown to the degree that most states, as well as several foreign countries, have active chapters. It is financially supported by most major manufacturers, product specialists, publishers, and by some wholesalers and dealers.

The current officers of the Society are: Jim Petercsak, *President;* Larry Vanlandingham, *First Vice-President;* Tom Siwe, *Second Vice-President;* Neal Fluegel, *Executive Secretary-Treasurer;* Michael Combs, *Editor of Publications.*

For furthur information about activities and membership, write:

**PAS**
**130 Carol Drive**
**Terre Haute, IN. 47805**

**Clair Omar Musser** is as inextricably associated with the *Marimba*....as Henry Steinway and Antonio Stradivarious are with their superlative namesakes

His life could well be translated into a "Marimba Fantasy" for he reflects a brilliant heritage as a recitalist, virtuoso, arranger, composer, educator, innovator, instrument designer and Orchestral Conductor of this romantic musical instrument

His "metronomic conducting"...as evidenced in the Rosales Bolero, reflects his many years of musical friendships with Arturo Toscanini and Leopold Stokowski

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# Встреча друзей

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**В 1961-году молодые ленинградские авторы, исполнители и любители самодеятельной песни (теперь ее чаще называют авторской), решили организовать при Дворце работников пищевой промышленности свой клуб. К этому времени молодежные кружки, туристские и альпинистские группы стали определенно тесными для песни, которая рождалась не по заказу и не предназначалась, да и вряд ли была пригодна, для профессионального эстрадного исполнения. Именно своей непохожестью на многие бездумные эстрадные поделки авторская песня романтических 60-х привлекала прежде всего. Ее авторы — люди разного возраста, профессий и жизненных занятий — делились со слушателями своими мыслями, предлагали ответы на вопросы вечные и сегодняшние, предъявляли свою жизненную позицию. Именно этим и оказался интересным для многих сам жанр авторской песни. Те немногие, которые уже достаточно подробно смогли приобщиться к авторской песне, определенно воспринимали ее необходимой частью своего духовного мира и понимали, что в лучших образцах это — высокое искусство. Естественно, что и слушателям — любителям авторской песни — захотелось расширить круг единомышленников. Эта потребность уже не могла удовлетвориться бытовавшим тогда «изустным» распространением песен, притом, что магнитофонные записи представлялись интересной технической новинкой. В начале 60-х публичные встречи широкого круга любителей и просто интересующихся авторской песней между собой и с авторами, общение посредством песни, полемика с гитарой в руках и без нее стали необходимостью. Так образовался клуб песни «Восток», названный именем корабля, впервые поднявшего человека в космос.**

**В декабре 1986 года «Востоку» исполнилось 25 лет. На праздник песни, посвященный этой дате, 31 января 1987 года собралось более тысячи членов клуба и гостей из Москвы, Киева, Челябинска, Алма-Аты, Ташкента, Петропавловска-Камчатского и многих других городов страны. Клуб поздравляли делегации песенных клубов, Всесоюзный совет КСП, радиостанция «Юность», журнал «Турист», авторы песен, поэты, исполнители. Чем же «Восток» заслужил такое признание? В чем секрет его долголетия? Почему вот уже второе поколение приверженцев авторской песни так тянется к клубу!**

**Первое, и, по-видимому, самое важное,— своей главной задачей «Восток» считал и продолжает считать пропаганду лучших образцов авторской (самодеятельной) песни. Слушая песни многих (и очень разных) авторов, комментарии профессионального музыковеда и филолога , дискуссии авторов с залом и между собой, выступления слушателей, клубная аудитория росла и развивалась в непростом деле глубокого понимания произведений жанра. Происходил очень важный, длительный и не обходившийся, разумеется, без ошибок процесс формирования критериев оценки, выбора действительно высокоталантливых песен, воспитания вкуса аудитории и ее способности к компетентным и обоснованным суждениям. Поэтому многие члены клуба сегодня по праву считаются серьезными знатоками и ценителями авторской песни. Зал «Востока» не прост для выступающих, поскольку искушен и на внешние эффекты не падок, притом, что действительно талантливых, самобытных авторов принимает доброжелательно и приветливо в первую же встречу.**

**Руководит клубом Совет, строго придерживаясь принципов коллегиальности и демократичности. Клуб установил и поддерживает творческие и дружеские контакты с сотнями авторов, исполнителей, с десятками песенных клубов страны, с коллекционерами, творческими объединениями и организациями. К ценнейшему собранию историко-библиографического материала по авторской песне, принадлежащему «Востоку», все чаще обращаются научные работники. Фонотека клуба представляет собой уникальное собрание записей авторских песен более чем за 30-летний период. В последние годы «Восток», не оставляя без внимания ветеранов, направляет значительную часть усилий на работу с молодежью — студентами, учащимися ПТУ, старшеклассниками. Вот, пожалуй, и все секреты известности клуба и роли, которую он играет среди любительских объединений, занимающихся авторской песней.**

**Большинство авторов этой юбилейной пластинки в представлении не нуждаются. Их имена широко известны, а песни — любимы. Это «классики» авторской песни — создатели самого жанра, авторы, которые в свое время организовывали «Восток», и, наконец, наиболее яркие, по мнению составителей пластинки, представители направлений, характеризующих современную авторскую песню.**

**М. КАНЕ,**
**председатель совета клуба песни «Восток»**

Сторона 1

1. АЛЕКСАНДР ГОРОДНИЦКИЙ
   **Чистые пруды** — 1.25
2. ЮРИЙ КУКИН
   **Старый сказочник** — 1.26
3. ЕВГЕНИЙ КЛЯЧКИН
   **Валаам** — 3.23
4. ВАЛЕНТИН ВИХОРЕВ
   **Я бы сказал тебе много хорошего...** — 1.58
5. АЛЕКСАНДР ГЕНКИН
   **Прорезала вышка по небу лучом...** — 2.00
6. БОРИС АЛМАЗОВ
   **Табун** — 2.34
7. ВАЛЕНТИН ГЛАЗАНОВ
   **И снова уходит поезд...** — 2.03
8. БОРИС ПОЛОСКИН
   **Что делать с печалью!** — 1.22
9. ВЛАДИМИР ТУРИЯНСКИЙ
   **Откуда начинается река...** — 2.35

Сторона 2

10. ВАДИМ ЕГОРОВ
    **Друзья уходят как-то невзначай...** — 2.03
11. ЛЕОНИД СЕМАКОВ
    **Посоловело осеннее небо...** — 2.47
12. АЛЕКСАНДР РОЗЕНБАУМ
    **Зимний пейзаж** — 2.10
13. ВЛАДИМИР БЕРЕЖКОВ
    **Саврасов. «Грачи прилетели»** — 3.04
14. ИГОРЬ МИХАЛЕВ
    **Станция «Увы!»** — 2.30
15. АРОН КРУПП
    **Осенняя песня** — 3.13
16. МИХАИЛ ТРЕГЕР
    **Молодежи шестидесятых** — 1.31
17. ВИКТОР СОКОЛОВ
    **Я снова еду к холодам...** — 1.50

**Исполняют авторы** в собственном сопровождении на гитаре (2 — 14, 16, 17)
**Александр Городницкий,** пение, **Михаил Кане,** гитара (1)
**Алексей Брунов,** пение, гитара (15)

25 лет клубу песни
ВОСТОК

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# Amiri Baraka

LEROI JONES

## New Music–New Poetry

with David Murray and Steve McCall

RECORDED IN PERFORMANCE

India Navigation

# New Music - New Poetry

## Amiri Baraka with David Murray and Steve McCall

Poetry, 1st of all, was and still must be, a musical form. It is speech *musicked*. It, to be most powerful, must reach to where speech begins, as sound, and bring the sound into full focus as highly rhythmic communication. High Speech.

The poetry of the dying epoch (racism & monopoly capitalism, imperialism) exists mostly on paper. It is print bred and bound, and actually intended for a particular elite. It, like the structure of the economy itself, is not meant to reach or benefit large numbers of people. English poetry died when the Empire died, it was spent by the beginning of the 20th century. Some Americans went over to rev it up (Pound, Eliot, &c.) but the baton had passed to the Americans because at that time they did not have to cover up as much madness and lies as the Empire. And the various cultures inside the *American* experience African, Latino, Native American, Asian, European immigrant, pumped it daily full of reality and its complex living rhythms. Combined with the Anglo American worker and farmer rhythms American poetry, writing, the culture as a whole became truly formidable as a force in the world. (Though obviously spread by the search of the American rulers for profits all over the world. Like when you turn on the Voice of America or Armed Forces Radio overseas somewhere you do not hear Brahms, but stevie w or bobby d or various clones therefrom).

Black poetry, in the main, from its premise (unless the maker be considerably whited out) means to show its musical origins and resolve as a given. Just as Blues is, on one level, a verse form, so Black poetry begins as music running into words.

Black poet laureates like Langston Hughes are compelling examples of black music running into high speech. He sd he wanted "to grasp and hold some of the meanings and rhythms of jazz". And in more recent generations poets like Larry Neal, Yusuf Rahman, the Last Poets, Askia Toure, Jayne Cortez, write a poetry that brings the words into music and the music into words, reflecting the most contemporary of both expressions, made one.

"Poetry and Jazz" I first saw being done in the Village when I got out of the error farce in 1957 or so. But Langston Hughes was the first poet of any reputation I saw using this form, at the 5 Spot in the late 50's. But he had been doing it, by that time, for years.

It never occured to me that there would be any reason not to read poetry with music. And the clearer I got on my own legitimate historical and cultural sources, the more obvious it became that not only was the poetry supposed to be as musical as it could be, but that reading with music would only enhance and extend its meanings and give new strength to its form.

The poetry I want to write is oral by tradition, mass aimed as its fundamental functional motive. Black poetry, in its mainstream, is oracular, sermonic, it incorporates the screams and shouts and moans and wails of the people inside and outside of the churches. The whispers and thunder vibrato and staccato of the inside and the outside of the people themselves and it wants to be as real as anything else and as accessible as a song — a song about a real world, full of good and evil.

The music is also Afro-American, as are the players and the poet. But the music has borrowed from whatever in the world interested it, but it is still itself. David Murray and Steve McCall are fine artists of Afro-American contemporary music. It is a music whose African origins are expanded by its American experience, like the people. It has come from Work song and Spiritual, and blues is its common personal speech.

Murray and McCall are part of a current generation who have taken these basic historical and cultural bases and given the startling innovations of folks like Mr Armstrong, Mr Ellington, Mr Young, Mr Parker and Mr Coltraine, have continued to tell us the second, minute, hour, day, month, year and epoch of our reality.

David Murray, still young, is already acknowledged by serious listeners as a significant new voice on the way to becoming an innovator. His work on albums like FLOWERS FOR ALBERT (INDIA NAVIGATION IN1026), LET THE MUSIC TAKE YOU, LIVE AT THE LOWER MANHATTAN OCEAN CLUB, VOLUMES 1 and 2 (INDIA NAVIGATION IN1032 and IN1044) as well as his writing and playing with the World Saxophone Quartet (a quartet of major saxophone innovators) make it clear that he is an important player.

Steve McCall is one player out of the Chicago second wave avantists who has been giving the 60's black music revolution new meaning and strength in the 70s and 80s. He is a drummer of consummate precision and complex artistry. One of the most sensitive percussionists in the music, alive to the most subtle nuance, yet able to carry the big rumbling funk fire of nigger-in-the-street-rebellion. (Yeh, that's in it!!) Steve's work with Air, one of the most impressive of the new groups, also Chicago sprung, like Murray's work with the WSQ, shows that he has got to be included in any list of who's really doing it ca 1980.

Together, they are the tremendous wings for the poetry/music flight heard here. We wanted the music and words to extend each other, be parts of the same expression, different pieces of a whole. And the work to produce this product seemed effortless — it was a pleasure, a beautiful experience. Sometimes working with other, less skilled musicians, trying to put poetry with music is hard draggy work. The musicians might not want to deal with the poetry, might not be able to understand that for the music to be right it must begin with the spirit of the poem and put it into hot sound. But that's something else. On this record we tried to express some of the joy we had in making the *poetrymusic*. We also wanted to say some things

AMIRI BARAKA

SIDE ONE

The Last Revolutionary (For Abbie Hoffman) (5:31)
Against Bourgeois Art (4:52)
Strunza Med (1:28)
I Love Music (2:13)
Dope (7:34)

SIDE TWO

Class Struggle In Music I (4:58)
Class Struggle In Music II (6:08)
In the Tradition (For Black Arthur Blythe) (13:25)

Produced by Bob Cummins/Engineering by Steve Cellum/Album design by Elsie Friedrich/© ℗ 1981 India Navigation Corp.

*A reading by AMIRI BARAKA of his poetry with DAVID MURRAY on tenor sax and bass clarinet and STEVE McCALL on drums. Recorded in performance at Soundscape in New York City at a program produced by Verna Gillis. The program was made possible, in part, by support from Meet the Composer, Inc. and Poets and Writers, Inc.*

*AMIRI BARAKA, poet/playwright and social/polit[illegible] the author [illegible] written on the subject of music. "Blues People" and "Black Musi[illegible]ssential[illegible] in the musi[illegible] of Afro-Americans.*

# New Music - New Poetry

Amiri Baraka with David Murray and Steve McCall

SIDE ONE

**THE LAST REVOLUTIONARY**
**(for Abbie Hoffman)**

Yeh, he come out
yesterday. Give himself up
to the Feds  Alotta lights
& cameras. All the newspapers
& I seen him
come in  Good news
for the tabloids. Good news
for the professional
cooler outters  Good news
for the state  It's a
tv story, he came in
from the wars, from out
in the
hills.
He's fought the good
fight, underground
so long, dodging a cocaine
bust, in the name
of the people
He's come out now
for forgiveness. He'd
come out w/ a changed
nose  Did he know now that
the whole ofthe Chicago 7
had come out? Even Bobby ungagged
has shouted a defiant
cookbook  Inverts & buddists
& social democrats  It all goes along
so well  He had to
come out. Like the
Weather people
When they found
the war
was over. Had to Had
to come out. Like Susan & Jane
& Dick & Spot  Had to come out
now the war's
over
And he was smiling. So kind & expansive
in a moment of triumph. From north
in the bush, conquering the wild sea
he returns w/ media hype ticker tape
& the slobberings of prostitute reporters
Revolution
for the hell
of it Steal this Book
Soon To Be A Major Motion Picture, come in
w/him. The Yippees, in line, all the time,
come in
w/ him. & Wall St. Jerry
& Movie Senator Tom
& Non-Violent Dave
& 3 Card Molly Eldridge
Come in come in all
come in
w/ him

A black playwright we know says, "I aint never been
ideological," another one screams, "Uphold the middle class" w/ his head inside
the ass
of a whore named Hollywood
& we laugh & we laugh & we laugh laugh
It's a funny time.

But is it not better
that all illusion suffers
that the clowns in our midst
be exposed. Dont say
I told you so, when the hero
reappears released rightaway
on the news of the day. The tv tells us clearly
Come Out w/ Your Hands Up & all will be
forgiven. Naughty Children Naughty Children
Uncle Sam spank! Be thankful yr the wayward
child, of imperialism.
He had to
do it He had
to
you too, the monitor beams
give it up, Jimmy Carter'll give you
a job. You can get a picture on yr
wall grinning at his hand holding
yours. Selling papers
about his capers
the bourgeoisie thinks
we'll buy hero finks
but most of us knew way back when
that Abby and his boys would soon get in the wind
Not a, "I told you so."
but a class analysis
in the last analysis
which is the one the workers will make
not jet set bohemian glamour,
or media shot out fake militant clamour
will change things
but those of us, under the heel, missing a meal
whose pain is for real
& not honory

because we can not come out
there's no where to go
no reward for surrender but
vicious unfufilled stupid death

There is no last
revolutionary, state & media bastards
until the planet itself disappears
& who can speak on that?
The real fighters are still fighters!
The actual strugglers are actually struggling-
Let the bullshit rise be blown away
No television magic or all purpose gibberish
No hollywood squares or militant roach advertisements
can change or estrange us from ourselves
or each other there are still and will be
till - revolutionaries in the landscape
in factories, community centers
workshops, and bowling allies
in theaters, coal mines,
hospitals and tobbaco fields
Real Revlutionaries
hidden amongst the
wakening mass
there is no last
revolutionary
till the planet itself
explodes . .

So, Long Live the death of bourgeois clowns!
Long live the death of any illusion that they
are revolutionaries! He had to come out
He had to. We know  & in the factories and
across the broad black belt and tierra del la raza
in the south west  We let loose our joy cries and laughter

Goodbye, motherfucker, we call
Goodbye  Welcome to Disneyland
we say. And smiling, we know you never
really left!

**AGAINST BOURGEOIS ART**

War on the horizon. a ship with bloody sail. Andy Young slips on his
Chamberlain appeasement getup he got from years listening to the cp
hype martin luther king. Is there somebody here to record this? US being
thrown out the front door, the Russian bear charging through the back door.
My man suddenly clearly an apologist for newstyle colonialism
Telling us we cant fight in the US. Though centuries of our dead are buried
Here. Oceans of our blood have fertilized a Black Nation in the south. Is
there someone, here, to get this down? Can I get a, like they say, witness.
An eye that can see through this here. In Jimmy Carters Snake Oil Show there
is a room nobody talks about. Steel door, fumes seep underneath. Inside,
blood and hair on the floor, bones stacked in the corner. Photos of Goering
Goebbles, Joe McCarthy and Nixon in the nude trying to put helmets on their
pecker/woods. Will somebody put this stuff out, you walk thru a museum all
the colors of the specturm right there but not one image, except of checks
passing, Pollockdollarsigns Dekooning fortunes,. Larry Rivers pots at the
end of the rain bow
no people
no love
no heart and soul insides flowing out
no fighting in the street
no fires rip the sky
no children screaming death
no police
no state, except it is the state, bullshitting
on the wall
no peoples struggle, just colors thrown by baby snooks
a down and leaving unintellectual
no record of this place
As wild a motherfucking join as america is
somebody shd get this shit down, otherwise noone will believe it.
Get it down
Get it on the record
Get the hate the horror the lies the Rockefeller Monsters
eating corpses
Hey, bro, say, hey, what it is, dude, yeh, too too, do it is ya?
wow low, dootie roo, bay bay bay beeeeeee. carrying a radio on his soulder
eating corpses
coal mines
garment center
assembly lines
hot steaming steel poured through space
not any of life is there
hey poet, you artist
he turns in the shadows sucking a marble, dribbling andy warhol's lost nut
he is an artist
he is a po eight
a po nine too
his work is about everything
his work is about the universe
her work is about the universe
her work is about stars belching
her work is about grey hair lost in the desert peeped in a teeny voice
no babies
no screams
no red life
no future
death peeped in a teeny voice,
stupidity dripped in a sultry voice
bourgeois poets yodel nonsense aobut boring absence
they think up funny ways for letters to sit on the page
concrete fullshit, arty dumbshit, they arre safe as old toilet paper
Revolution sweeps the world, Bourgeois artists stare at crumbs of dust in the light
People change reality  But these dull imitation poets talk to us of fragmented
nothing ness. Like two celled creatures trying to bebop, the world is heavier
than they know. They do not know  They fight knowledge with abstraction and
think they cool because they talk to they self. They are full of shit
like vultures "pecking" on an open grave
They uphold dying capitalism and give themselves airs
They think they shit is profound, and complex
but the people think its/ as profound and complex as monkey farts
Now meditate
on that!

**STRUNZA MED**

If the world was
a poem
a poem
it is a
poem
if the world was
a poem
a poem
it is
it is a
poem
if the world was
a
poem
a
poem
a poem, if the world was
a poem
a poem
it is a
poem what kind
what kind
what kind
what kind
of poem, what kind of poem
wd it, is it, if it was,
it is, a
poem. It wdn be no academic
poem, no dull poem, no dead nme no dean unnme
it'd be live, a living poem, a breathing poem, a hell of a one hell of a
like an interesting a very very interesting and say a beautiful very
beautiful
very very
beautiful
& ugly
very ugly
& tragic
& very tragic
& sad, very sad
but anyway, happy
very happy, if the world was like a
poem
what kind
of poem
wht kind
of poem
wd it be
the world
what kind
of goddam poem
wd it be
well look at it, fool
look at it

'Dope ,©1979 Amiri Baraka. All other poems ©1981 Amiri Baraka

## I LOVE MUSIC

"I want to be a force for real good.
In other words, I know that there are bad forces,
forces that bring suffering to others and misery to the world.
but I want to be the opposite
force. I want to be the force which is truly
for good."
Trane
Trane
Trane sd,
A force for real good, trane. in ther words Feb '67
By july he was dead.
By july. he said in other words
he wanted to be the opposite
but by july he was dead, but he is, offering.
expression a love supreme, afro blue in me singing
it all because of him
can be
screaming beauty
can be
afroblue can be
you leave me breathless
can be
alabama
I want to talk to you
my favonte things
like sonny
can be
like itself, fire can be, heart explosion, soul explosion, brain explo
sion. can be. can be. can be. can be aggeeewheewheeagg eeeee aggeeouahy
deep deep deep
expression deep, can be
capitalism dying, can be
all, see, agggggeeeeeoooo aggrggrrgeeeoouuuu. full full full can be
empty too
nightfall by water
round moon over slums
shit in a dropper
soft face under fingertips trembling
can be
can be
can be, trane, can be, trane, because of trane, becuase
world world world world
can be
sean ocasey in ireland
can be, lu hsun in china
can be,
brecht wailing
gorky riffing
langston hughes steaming
can be
trane
bird's main man
can be
big maybelle can be
workout workout workout
expression
ogunde
afroblue can be
all of it meaning, essence revelation, everything together, wailing in unison
a terrible
wholeness

## DOPE

ooooooooooo
ooooooooooo
ooooooooooo ooo ray light morning fire lynch yet
oooooooo, yester-pain in dreams
comes again. race-pain, people our people our people
everywhere . . .yeh . . .oooooo. yeh oooooo. yeh
our people
yes people
every people
most people
oooooo, yeh oooooo, most people
in pain
yester-pain, and pain today
(Screams) ooowow! ooowow! It must be the devil
(jumps up like a claw stuck him) oooo wow! oooowow!
(screams)

It must be the devil
It must be the devil
it must be the devil
(shakes like evangelical sanctify
shakes tambourine like evangelical sanctify in heat)

ooowow! ooowow! yeh, devil, hey, devil ooowow!

Must be the devil must be the devil
(waves plate like collection) mus is mus is mus is
mus is be the devil, cain be rockefeller (eyes roll
up batting, and jumping all the way around to face the
other direction) caint be him, no lawd
caint be dupont, no lawd, cain be, no lawd, no way
noway, naw saw, no way jose—cain be them rich folks
theys good to us theys good to us theys good to us theys
good to us theys good to us, i know, the massa told me
so, i seed it on channel 7, i seed it on channel 9 i seed
it on channel 4 and 2 and 5. Rich folks good to us
poor folks aint shit, hallalujah, hallelujah, ooowow! oowow!
must be the devil, going to heaven after i die, after we die
everything gonna be different, after we die we aint gon be
hungry, ain gon be pain, ain gon be suffering wont go thru this
again, after we die, after we die owooo! owowoooo!
after we die, its all gonna be good, have all the money we
need after we die, have all the food we need after we die
have a nice house like the rich folks, after we die, after we
die, we can live like rev ike, after we die, hallelujah, hallelujah, must be
the devil, it ain capitalism, it aint capitalism, it aint capitalism,
naw it ain that, jimmy carter wdnt lie, "ifes unfair" but it aint capitalism
must be the devil, owow! it ain the police, jimmy carter wdnt lie, you
know rosalynn wdnt not lillian, his drunken racist brother aint no reflection
on jimmy, must be the devil got in im, i tell you, the devil killed malcolm
and dr. king too, even killed both kennedies, and pablo neruda and overthrew
allende's govt. killed lumumba, and is
negotiating with step and fetchit,
sleep n eat and birmingham, over there in "Rhodesia", goin under the name
ian smith, must be the devil, caint be vorster, caint be apartheid, caint
be imperialism, jimmy carter wdnt lie, didnt you hear him say in his state
of the union message, i swear on rosalynn's face-lifted catatonia, i wdnt lie
nixon lied, haldeman lied, dean lied, hoover lied hoover sucked (dicks) too
but jimmy dont, jimmy wdnt jimmy aint lying, must be the devil, put yr
money on the plate, must be the devil, in heaven we'all all be straight
cain be rockfeller, he gave amos pootbootie a scholarship to Behavior
Modification Univ, and Genevieve Almoswhite works for his foundation
Must be niggers! Cain be Mellon, he gave Winky Suckass, a fellowship in
his bank put him in charge of closing our mortgages in the lowlife
Pittsburgh Hill nigger section, caint be him
(goes on babbling, and wailing, jerking in pathocrazy grin stupor)
Yessuh, yessuh, yessuh, yessuh, yessuh yessuh, yessuh, yessuh, yessuh, yessuh
put yr money in the plate, dont be late, dont have to wait, you gonna be in
heaven after you die, you gon get all you need once you gone, yessuh, i heard
it on *the jeffersons*, i heard it on *the rookies*, i swallowed it
whole on *roots*: wasn't it nice slavery was so cool and
all you had to do was wear derbies and vests and train chickens and buy your
way free if you had a mind to, must be the devil, wasnt no *white* folks,
lazy niggers chained theyselves and threw they own black asses in the bottom
of the boats, [(well now that you mention it King Assblackuwasi helped throw yr
ass in
the bottom of the boat, yo mamma, wife, and you never seed em no more)] must
a been the devil, gimme your moeny put your money in this plate, heaven be
here soon, just got to die, just got to stop living, close yr eyes stop
breathin and bammm-O heaven be here, you have all a what you need, Bam-O
all a sudden, heaven be here, you have all you need, that assembly line
you work on will dissolve in thin air owowoo! owowoo! Just gotta die
just gotta die, this ol world aint nuthin, must be the devil got you
thinking so, it cain be rockefeller, it cain be morgan, it caint be capitalism
it caint be national oppression owow! No Way! Now go back to work and cool
it, go back to work and lay back, just a little while longer till you pass
its all gonna be alright once you gone. gimme that last bitta silver you got
stashed there sister, gimme that dust now brother man, itll be ok on the
other side, yo soul be clean be washed pure white. yes. yes. yes. owow.
now go back to work, go to sleep, yes, go to sleep, go back to work, yes
owow owow. uuuuuuuuuu. uuuuuuuuuu. uuuuuuuuuu. yes, uuuuuuu. yes.
uuuuuuuuuu
a men

SIDE TWO

### Class Struggle in Music (1)

What is the emotion?
What is the
Feeling?
Who are it feeling
are it a huming?
Flashes like Flags waving
(Reagan raving)
Day flashes like trees waving
(Dr. Faustus' craving)

What is the emotion, What is its
opposite?
Who are it,
it feeling
it under
standing
it a (k) nave
a savant of the
un real
it reaching
it un teaching
it equivocating
like distant enemy marchers, but yrself
like like (liking as) .
like distant national marchers, but no self
like yrself
it
& it again, it
What is the emotion?
A trembling
A drugstore
A scholarship in Snow
Snow
a bird
16th notes
alterations
of the negative — (we are thinking)
bandaids
brain damage
commerce
inner openings
trance-
lights
((Cockney killing echoes
((Racist drag queens
((electric training
((crashes

& it
a wither of jungle
a dance
a ocean & an ocean
bilingual disputes
!
it
What is the
emotion
it
Niggerfrankensteins
Niggerkillerscum
it
& the rest of us, somehow, anyway

What is the emotion
overpowering
general
of all
all
it/all
it/over
that yr voice cd make alone atop the others
gentle lyric wafting morning song
not it
you
not any other
What is
the emotion
not the colonized mercedes in heat
breifcases
ties
words arranged
by picture window rote

Our emotion, not
its
not the witch training
not the denials of self and family
not the isolated dead corpse negro
accepting the hating cup
of Cortez' asshole-hat wearers

But the us emotion
the love
emotion
the love
emotion
heat,
snowball,
heat,
move-
ment
life
yeh, vitality
beat beat beat beat beat
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
yeh,
that and
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
That is the emotion
the us emotion
the love emotion
the heat emotion
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
yeh, that one

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

we/us - eye
we/us - eye
a blues emotion
a black country nigger emotion
a steel blue blues city thing
a factory girder reflection emotion
an assembly line thing
a love heat
in we/us - eye
a love beat
in we/us - eye
eyes
sees
Blue us
Blue we's (Blue *ooos*)

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

That one

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

**CLASS STRUGGLE IN MUSIC. (2)**

Black
Music
By George, we were
talk
ing
he was
say
ing
"I was with them until they made me ride in this broken down bus . . ."
By
George,
we
were
talk
ing
cd see eyes roll/ing a cackle
laugh, tongue slip/ping out the lip)
Music
Black Music
drums
at one point
& Drums
& Drums, rhythm, rhythm, a
beat, funk, rhythm, smoke,
cook, jam, work, smoke, steam, wail,
cook, jam, work, smoke, steam, wail,
get it, get down, hit it, get up, do it
get it, get down, hit it, get up, do it
cook
cook
jam
jam
work
work
smoke
smoke
steam
steam
wail

Opposed
two
apposites
two
beings
seeings
we split ings
we and us cut in half by
life,
social
life,
crazy nigger at juilliard giggling
blues built up in me all the time
cant love nothing for crying cant cry
for lying
cant love I'm
dying
and you wants to know
what the blues is
the blues is we us
split in half by sorrow
we wee wee wee wee wee weee
usssssss

then here come
chamber
lurkers
heard berg, and cd not dig monk dug bird dug duke dug
thought stravinsky was hip and he was
but what to do with
*Transbluesency*
balue
sense
eeeee
cd not step, hey, step, hey
cd not twist and turn, hey, bun, hey
cd not, get down, yeh, get down, yeh
without a crystal glass reflect vibration
endless melodies over one taptap
endless dragging violins singing death to niggers anyway-

a ping against the silence
when alla michael jackson waits a dropout from dust universe
city
off the wall & all
hack step hop jump funk, and then
yeh, bump, jump, hey, and then
wham, each, reach, teach, wail, yeh
"dum dum dum ', say, look, touch, blue suit
homburg
tails
bare feet
nails
conk
fonk
honk

"this is not bobop."
he sd
(& he were
right, far
right

this aint even
excuse me
certianly this is not
what is known as, aruuum,
blues
a colored object
And we fell down in his head weeping and kneeling and feeling sorry
tragic, small and samboish, like something Ralph Ellison despised
We felt like that, amidst the violings & twinkle twinkle dots and dashes
of snowman ism they shat out of their fingertips like dollar confetti
Ahhaaa. Here he come Balaue. Baluеee Baloo Shreeks and Screeks, on his heels
turning the corner of the bar on two wheels, "Gimme a double bourbon."
Then sat and came in on the flat five like our flat speech, full of
death and laughter and lynch screech. "*Rootie Tootie*, Motherfuckers," he
began, "And *Straight, No Chaser*," he went on. "*Nutty*," he called looking at
the colorless negro piano player from No Heaven

Then shit, they got mean, from the back room, a nigger with a twotoned
beard. And distance rolling out his nose. "It aint about you!" he said,
eyeing the dead things who were making dusty quartets with outofshape
philosophers.

and the suicidal solipsists threw down their violins hiding their alienation
under white women. "*Ghosts! Ghosts!*" He screamed. Eeery blew down. Low
shit
Spooky
niggers scared of everything. "*Ghosts!*" A Honk. A mean low scream like
rich people dying in front of their offices with nigger janitors grinning
and susycueing into jeeps with mounted bazookas. Weird march music
for weird marches. We rose from our paralyzed stuttering and ran to meet them-
"Albert !
Mong!" We called
"Where's . . .? (And before we got it out
John Coltrane
came down thru the roof blowing *Impressions* faster than
light
(or was it Chico, Ricky, Tyrone, David, Arthur, Julius, Hamiett, Oliver,
Joseph . . . .)
& the dismal pinkerton niggers sued for peace. Which meant they cd
only produce their albums with a disclaimer that said, "This music
will turn you into rich peoples' underwear"
& they went out in the snow of
their own
creation

humming the fanon, efranklin frazier
black anglosaxon unblues

& what did we do
we did what we needed
to do
we blew
& blew
& blew blue
blue blue blue blue

& even reached you
& even reached you
& even reached you
& even reached you
& even reached you
reached you
reached you
you
you

**IN THE TRADITION**
**(Not a White Shadow but Black People Will Be Victorious**
**For Black Arthur Blythe)**

Blues walk weeps ragtime
Painting slavery
Women laid around
working feverishly for slavemaster romeos
as if in ragtime they spill
their origins like chillers (lost chillen
in the streets to be
telephoned to by Huggie
Bear from Channel 7, for the White Shadow
gives advice on how to hold our homes
together, tu tambien, Chicano Hermano
genious bennygoodman headmaster
philanthropist
romeos —
but must coach
cannot shoot —

hey coah-ch
hey coah-ch
trembling fate wrapped in flags
hey coah-ch
you can hug this
while you at it
coah-ch

Women become
goils gals grinning in the face of his
no light
Men become
boys & slimy roosters crowing necros
in love with dressed up pimp stupid-ty death

hey coah-ch
wanna outlaw the dunk, cannot deal with skyman darrell
or douple dippin hip doctors deadly in flight
cannot deal with Magic or Kareem . . .hey coah-ch coah-ch
bench yrself in the garbagecan of history o new imperial dog
denying with lying images
our strength & African
Funky Beauty
nomatter the three networks idiot chatter
Arthur Blythe
Says
it'
*in the*
*tradition*

2
Tradition
of Douglas
of David Walker
Garnett
Turner
Tubman
of ragers yeh
ragers
(of Kings, & Counts, & Dukes
of Satchelmouths & SunRa s
of Bessie's & Billies & Sassys
& Ma's
Musical Screaming
Niggers
yeh
tradition
of Brown Wells
& Brown Clifford
of H Rap & H Box
Black baltimore sisters blues antislavery singers
countless funky blind folks
& oneleg country beboppers
bottleneck in the guitarneck dudes
whispering thrashing cakewalking raging
ladies
& gents
getdown folks, elegant as
skywriting
tradition
yeh
tradition

of Brown Wells
& Brown Clifford
of H Rap & H Box
Black baltimore sisters blues antislavery singers
countless funky blind folks
& oneleg country beboppers
bottleneck in the guitarneck dudes
whispering thrashing cakewalking raging
ladies
& gents
getdown folks, elegant as
skywriting
tradition
of DuBois
Baby Dodds & Lovie
Austin, Sojourner
I thought I heard Buddy Bolden
say, you're terrible
you're awful, Lester
why do you want to be
the president of all this
of the blues and slow sideways
horn, tradition of blue presidents
locked up in the bng for wearing zoot suit
of marylous and notes hung vibrating blue just beyond just after
just before just faster just slowly twilight crazier than europe or its
racist children
bee-doo dee doo bee-doo dee dooo doo (Arthur
tradition
of shooters
& silver fast dribblers
of real fancy motherfuckers
fancy as birds flight, sunward/high
highhigh
sunward
arcs/swoops/spirals
in the tradition
[1]notes
eighth notes
16th notes
32nds, 64ths, 128ths, silver blue
presidents
of Langston & Langston Manifestos
Tell us again about the negro artist
& the racial mountain so we willnot
be negro artists. McKay Banjoes and
Homes In Harlem, Blue Black boys &
Little Richard Wnghts. Tradition of
For My People Margaret Walker & David Walker & Jr Walker
& Walker Smith Sweet Ray Leonard Rockin In Rhythm w/Musical Dukes
What is this tradition Based on, we blue Black Wards strugglin
against a Big White Fog, Africa people, our fingerprints are everywhere
on you america, our fingerprints are everywhere, Cesaire told you
that, our family strewn around the world has made more parts of that world
blue and funky, cooler, flashier, hotter, afro-cuban james brownier
a wide panafncan
world
Tho we are afro-americans, afncan americans
let the geographic history of our flaming hatchet motion
hot ax motion
hammer & hatchet
our cotton history
our rum & indigo
sugar cane
history

Yet, in a casual guesture, if its talk you want, we can say
Cesaire, Damas, Depestre, Romain, Guillen
You want us to say Dumas, Pushkin, Browning, Beethoven
You want Shaka, Askia, (& Roland Snellings too)
Madingo, Nzinga, you want us to drop
Cleopatra on you or Hannibal
what are you masochists
paper iron chemistry
& smelting
I aint even mentioned
Toussaint or Dessaline
or Robeson or Ngugi

Hay, you bloody & dazed, screaming at me to stop yet,
No, hah, you think its over, tradition song, tradition
poem, poem for us together, poem for arthur blythe
who told us again, in the tradition
in the
tradition of
life & dying
in the tradition of those klanned & chained
& lynched and shockleyed and naacped and ralph bunched

hah, you rise a little I mention we also the tradition of amos and andy
hypnotized selling us out vernons and hooks and other nigger crooks of
gibsons and crouchs and other assorted louses of niggers that turn from
gold to shit providing dialectics muhammad ali style

But just as you rise up to gloat I scream COLTRANE! STEVIE WONDER!
MALCOLM X!
ALBERT AYLER!
THE BLACK ARTS!
Ship & whistling out of my nkrumah,cabral,fanon, sweep — I cry Fletcher
Henderson, Cane, What Did I Do To Be So Black & Blue, the most perfect
couplet in the language I scream Moon Indigo, Black Bolshevik, KoKo,
Now's The Time, Ark of Bones, Lonely Woman, Ghosts, A Love Supreme,
Walkin, Straight No Chaser, In The Tradition
of life
& dying
centures of beautiful
women
crying
In the tradition
of screamed
ape music
coon hollers
shouts
even more profound
than its gorgeous
sound
In the tradition of
all of us, in an unending everywhere at the same time
line
in motion forever
like the hip chocago poet Amus Mor
like the Art Ensemble
like Miles Venus DeMilo
& Horace Silver reminding us
& Art Blakey sending us messages
Black Brown & Beige people
& Pharoah old and new, Blood Brotherhoods
all over the planet, land songs land poems
land sculptures and paintings, land niggers want still want
will get, land
in the tradition of all of us in the positive aspect
all of our positive selves, cut zora neale & me & a buncha other
folks in half My brothers and sisters in the tradition. Vincent
Smith & Biggers, Color mad dudes, Catlett & White Chas & Wm, BT, Overstr
& the 60's muralists. Jake Lawrence & Aaron Douglass & Ademola,
Babatunde building More Stately Mansions
We are the composers, racists & gunbearers
We are the artist
Dont tell me shit about a tradition of deadness & capitulation
of slavemasters sipping tea in the parlor
while we bleed to death in fields
tradition of cc nder
see what you done done
dont tell me shit about the tradition of slave masters
& henry james I know about it up to my asshole in it
dont tell me shit about bach mozart or even ½nigger
beethoven
get out of europe
come out of europe if you can
cancel on the english depts this is america
north, this is america
where's yr american music
gwashington won the war
where's yr american culture southernagranans
academic aryans
penwarrens & wilburs
say something amencan if you dare
if you
can
where's yr amencan
music
Nigger music?
(Like englishmen talking about *great* britain stop with tongues lapped on th
cravats you put the insh on em. Say shit
man, you mean irish irish literature . . .when they say about they
you say nay you mean insh insh literature you mean, for the
last century you mean, when you scream say nay, you mean yeats,
synge, shaw, wilde, joyce, ocasey, beckett, them is, nay, them is
irish, they's insh, irish as the ira

you mean nigger music ? dont hide in europe —"oh thats classical!"
come to this country
nigger music?
thats all you got
mumble gershwin?
mumble copeland?
Even you got better taste than to say Leonard
Bernstein
you dont know
Ives
Nigger Music

you better go up in appalachia and get some mountain some coal mining
songs, you better go down south in our land & talk to the angloamencan natio
minority
they can fetch up a song or two, country & western
could save you from looking like saps before the world
otherwise
Palante!
Latino, Native American
Bomba, Plena, Salsa, Rain dance War dance
Magical invective
The Latin Tinge
Cherokee, Sonny Rollins w/ Clifford Brown
Diz & Machito, or Mongo SantaMaria

Comin Comin World Saxiphone Quartet you cannot stand up
against, Hell No I Aint goin To Afganistan, Leon Thomas million year
old pygmyies you cannot stand up against, nor Black Arthur tellin you
like Blue Turhan Bey, Odessa, Romance can Bloom even here in White Racist
Land It can Bloom as Beautiful, though flawed by our oppression it can
bloom bloom, in the tradition
of revolution
Renaissance
Negntude
Blackness
Negrissmo
Indigisme
sounding niggers
swahili speaking niggers nigger in turbans
rna & app & aprp & cap black blacks
& assembly line, turpentine, mighty fine female
blacks, and cooks, truck drivers, coal miners
small farmers, iron steel and hospital workers
in the tradition of us
the reality not us the narrow fantasy
in the tradition of afncan amencan black people/america
nigger music's almost all
you got, and you find it
much too hot
in the tradition thank you arthur for playing & saying
reminding us how deep how old how black how sweet how
we is and bees
when we remember
when we are our memory as the projection
of what it is evolving
in struggle
in passion and pain
we become our sweet black
selves
once again,
in the tradition
in the afncan amencan
tradition
open us
yet bind us
let all that is positive
find
us
we go into the future
carrying a world
of blackness
yet we have been in the world
and we have gained all of what there
is and was, since the highest expression
of the world, is its total
& the universal
is the entire collection
of particulars

ours is one particular
one tradition
of love and suffenng truth over lies
and now we find ourselves in chains
the tradition says plainly to us fight plainly to us
fight, thats in it, clearly, we are not meant to be slaves
it is a detour we have gone through and about to come out
in the tradition of gorgeous afnca blackness
says to us fight, its all right, you beautiful
as night, the tradition
thank you langston/arthur
says sing
says fight
in the tradition, always clanfying, always new and centunes old
says
Sing!
Fight!
Sing!
Fight!
Sing!
Fight! &c. &c.
Boosheee dooooo dee dooo dee dooo
doooooooooo!

DEATH TO THE KLAN!

# New Music - New Poetry

Amiri Baraka with David Murray and Steve McCall

"Dope (c) 1979 Amin Baraka. All other poems © 1981 Amin Baraka

# hazell dean

## THEY SAY IT'S GONNA RAIN

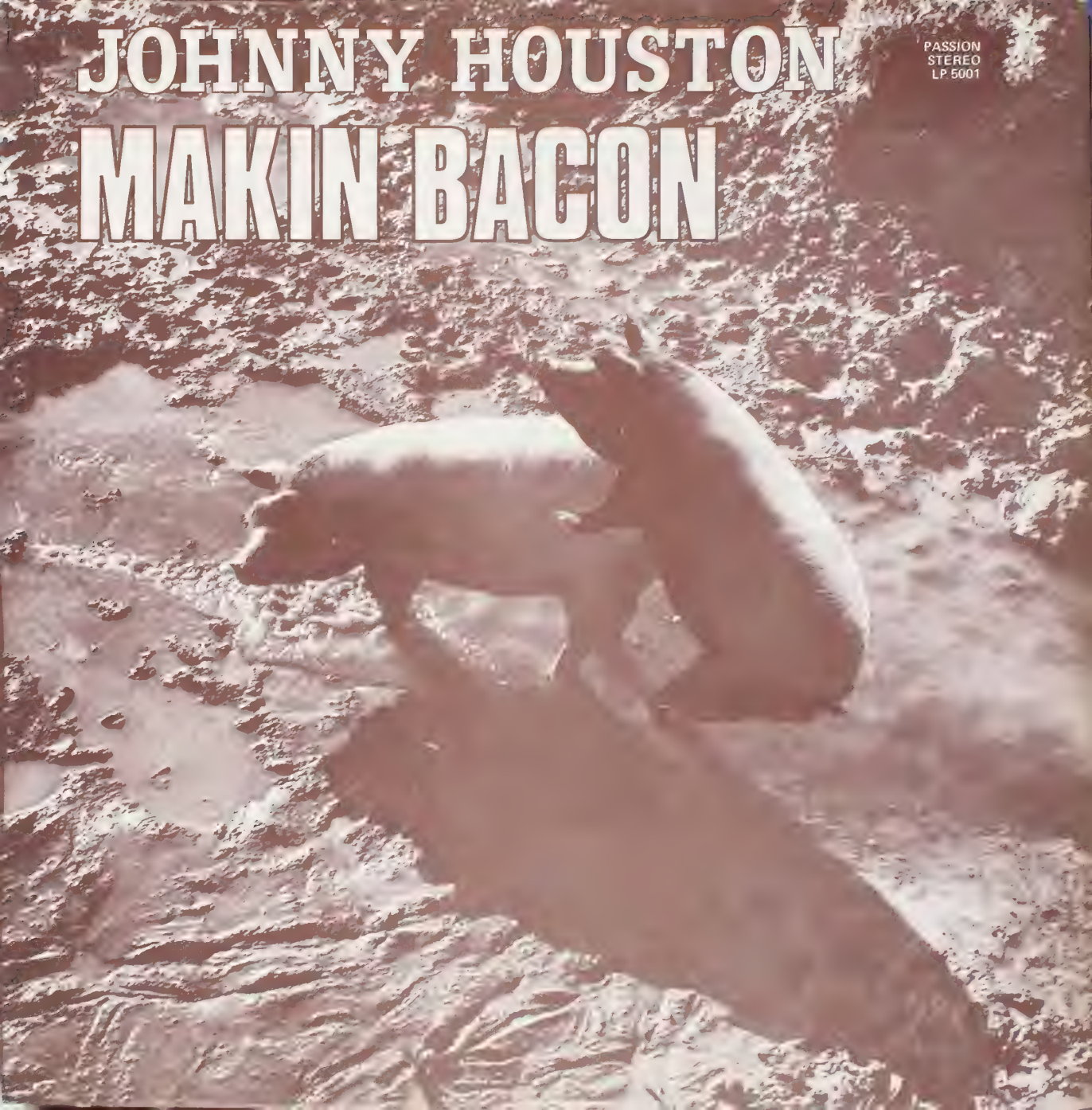
indian summer mix

THEY SAY IT'S GONNA RAIN
Radio Edit
CAN'T GET YOU OUT OF MY MIND

# JOHNNY HOUSTON

# MAKIN BACON

PASSION
STEREO
LP 5001



PASSION
STEREO
LP 5001

# JOHNNY HOUSTON

# MAKIN BACON

## IS A FAMILY AFFAIR

This album introduces the colorful Johnny Houston, and all I can say is "it's about time!" Born in Richmond, Va., he spent part of his childhood in Philadelphia, Pa. and started his career as a performer at the early age of 15. Since that time he has played with such greats as Sam Cooke, Otis Redding, Gladys Knight and The Pips, Herbie Mann, James Brown, Jimmy Smith, Bill Doggett, The Delfonics and The Isley Brothers . . . need I go on? Johnny Houston is no stranger on the music scene. His explosive, expressive sound speaks for itself. Without a doubt, this is an artist you will be pleased to hear and an album you will be proud to add to your collection.

Ben Miles (W.A.N.T.)

SIDE 1

| | | |
|---|---|---|
| 1. | SOMETHING BORROWED, FUNKY AND BLUE | 2:18 |
| 2. | LET'S GET IT ON SAXOPHONE | 4:12 |
| 3. | TOUCH ME IN THE MORNING | 4:55 |
| 4. | HIGHER GROUND | 4:01 |

SIDE 2

| | | |
|---|---|---|
| 1. | I BELIEVE IN YOU | 5:25 |
| 2. | DANNY BOY | 2:56 |
| 3. | IF YOU WANT ME TO STAY | 3:45 |
| 4. | WHEN I LOST MY BABY | 5:23 |

Personnel
Organ and Electric Piano
WELFORD (JAYBIRD) ELLINGTON
MARK MAKER
Bass
BILLY BAKER
Horn (Tenor, Alto & Flute)
JOHNNY HOUSTON
Drums
DAVE ROBINSON
DAVE HAZLETT
HERBERT AUSTIN
Guitar
JIMMY VAN KUREN

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300 W. Broad Street, Richmond, Va. 23220
Produced by
Johnny Houston
Cover Design
Broadway Eddie

SYLVESTER Goes Electro!
ROCK THE BOX
COOLX 104
COOLTEMPO
ROCK THE BOX
Goldstein Kessie
1. Dance Version
15.02
2. Drum Box
12.42
Marketed by Chrysalis Records Ltd
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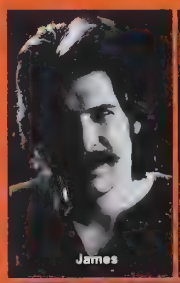
COOLX 104
COOLX 104 A
Produced by
Ken Kessie &
Morey Goldstein
Copyright Control
First released on the UK by Chrysalis Records Ltd. 1984
SIDE ONE
45 RPM
SYLVESTER
COOLTEMPO
12" Sylvester "Rock The Box" Dance mix

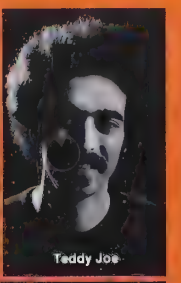
# Kidd Afrika

# Kidd Afrika


James

Donny

Larry


Teddy Joe

**SIDE ONE**

1. **I Believe In You**
Don Davis (Groovesville Music, BMI) 3:25
2. **Handouts**
T. J. Politzer (KiddTunes, BMI) 3:50
3. **She's My Lady**
T. J. Politzer (KiddTunes, BMI) 5:25
4. **I'm Gonna Be More**
T. J. Politzer (KiddTunes, BMI) 7:42
5. **Spread This News Around**
Sonny Terry (Prestige Music, BMI) 2:13

**SIDE TWO**

1. **Don't Mess With Mr. T**
Marvin Gaye ( Jobete Music Co., ASCAP, and 20th Century Music Corporation, ASCAP) 6:06
2. **Take The Bait**
T. J. Politzer (KiddTunes, BMI) 5:16
3. **Marmalade And Jam**
T. J. Politzer (KiddTunes, BMI) 3:53
4. **Apologize**
T. J. Politzer (KiddTunes, BMI) 3:15

**Produced by**
Ned Neltner and Kidd Afrika

**Engineered by**
Tim Rock at The Music Farm, Seattle, Washington except for I BELIEVE IN YOU. Engineered by Ron Gangnes at Kaye Smith Studios, Seattle, Washington

**Mastered by**
Ken Perry at Capitol

**Photos by**
Fund Middle Studios in Seattle

**Cover by**
Jack Nesbitt and David Imamura

**Insert by**
Jack Nesbitt

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**Management by**
Don V. Ball, 815 N. 45th St., Seattle, WA 98103 (206) 632-9690 and Ivan Buchbinder, P.O. Box 801, Bellingham, WA 98227 (206) 734-1435

## Handouts

Business lookin' up,
for just a little while
Things start divin' down,
it's enough to turn me right around
Future's lookin' bleak
it's all a hazy gray now
Heels draggin' on the ground
seems I don't know how to frown
Somethin' that I see
what you seein', brothers?
Somethin' I don't like
I don't know what to say then
That's what's botherin' me
sure do feel fine to play when
Business lookin' black
what can you do, Lord?
Everybody's standin' with their hands out
and nobody's givin' any handouts
I'll go down and sit
Down by the railroad track
Wonder which way to git
Thinkin' I should turn my back
Somethin' that seems to me
When things ain't going right
Trouble always seems to be
Somebody tryin' to start a fight
what can you do now?
Everybody's standin' with their hands out
and nobody's givin' any handouts
Got down with these blues over somethin'
I got to leave far behind
What have I got to lose, can you tell me?
If I got my peace of mind
Just think on someone tryin' to steal
Somethin' that you thought was yours
If you got somethin' for real
I got somethin' for sure
watch me do it while
Everybody's standin' with their hands out
and nobody's givin' any handouts

## Don't Mess With Mr. T

Instrumental

## Take the Bait

Now don't think he's just getting cute
Stitch and sew, itchin' to blow
Hiding in his monkey suit
Set your sail, to weep and wail
He won't accept no substitute
TAKE THE BAIT, you're running late
Steal his soul, you won't get much loot
It's so exasperating
Always sitting, thinking, waiting
See he's got you worried
Ahh no! Don't hurry
Don't think he's just trying to tease you
Stitch and sew, itchin' to blow
His burning breath can make you freeze, oh
Set your sail, to weep and wail
And you'll never get up off your knees
TAKE THE BAIT, you're running late
And he's not an easy man to please, no
So be watchful with your hardened eye
Stitch and sew, itchin' to blow
No use running, you'll just have to fly
Set your sail, to weep and wail
He can't be killed, so don't even try
TAKE THE BAIT, you're running late
His numbered days just trickle by
His numbered days just trickle by

## Apologize

I'm behind the times, but I'm before the fall
I'm just following, this bouncing ball
For bein' born a little bit short
of bein' tall
Nobody knew it
Somebody saw to it
I'll say Anybody-You blew it
I'm just gettin' started at the end
When this brittle branch begins to bend
I hear a little crack, and another back
Just snapped again
Wo oh ooh
In t me to realize
To cut me down to size
Instead of burning out my eyes
Apologize
Well there's another chance, one I'd like to take
On little Lady Luck against fickle fate
On bein' born a little too soon
For bein' late

## I'm Gonna Be More

I'm gonna be more — I'm gonna be more
How well I remember the moment I met you
Why, it was just a couple minutes ago
You held my hand, honey, I knew I could get you
And now, I just can't let you go
You look so inviting
Your touch is exciting me
I've got to let you know
I want to shout it out
Sing this song about it now
No sense my comin' on slow
Hear me babe, while I tell you
You got to see the light
Because I'm gonna be more,
Than just your lover tonight
I'm gonna be more — I'm gonna be more
Hey now if I could be more
Than just your lover tonight
You know, I'd never be sore
If you would not treat me right
Just come on around with me
Get it down with me
Got so many places to do
And if I'm gonna do it all, honey
I want to do it with you
Hear me, babe, while I tell you
You got to see the light
'Cause I'm gonna be more
Than just your lover tonight
I'm gonna be more — I'm gonna be more
Hey babe, if you could be so much more
Than just my lover tonight
You know, I could be so sore
If I could not treat you just right
It feels fine to me
All mine, do me now
I know this has got to be tight
So I'm shoutin' it out
Singin' this song all about it now
Ooo my head is feelin' real light
I'm right off my feet
And I-I-I'm droppin' the beat
But I know everything has got to be all right
Just come on and be more
Than just my lover tonight
I'm gonna be more — I'm gonna be more

**Produced by**
Ned Neltner and Kidd Afrika

**Engineered by**
Tim Rock at The Music Farm, Seattle, Washington except for I BELIEVE IN YOU Engineered by Ron Gangnes at Kaye Smith Studios, Seattle, Washington

**Mastered by**
Ken Perry at Capitol

**Photos by**
Fred Milkie Studios in Seattle

**Cover by**
Jack Nesbitt and David Imanaka

**Insert by**
Jack Nesbitt

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**Kidd Afrika**
P O Box 33644, Seattle, WA 98133

## THE PLAYERS

**Teddy Joe Politzer**
Lead vocal, lead electric and acoustic guitars, vibes on TAKE THE BAIT mandolin on MARMALADE AND JAM

**Larry Ryan**
Electric and acoustic rhythm guitars, vocals

**Donny Marrow**
Drums, percussion, vocals, Fender Rhodes piano on DON'T MESS WITH MR T

**James Lilly**
Fender Bass vocals

**Peter Moss**
Tenor and alto sax and horn arrangements on I BELIEVE IN YOU, I'M GONNA BE MORE, and APOLOGIZE with the West Seattle Horns. Ned Neltner on coronet and Les Clinkingbeard on baritone

All selections published by KiddTunes ©1978, BMI except for SPREAD THIS NEWS AROUND, (Sonny Terry), Prestige ©1962 BMI, DON'T MESS WITH MR T, (Marvin Gaye), Jobete/20th Century Music Corporation ©1972 ASCAP, I BELIEVE IN YOU, (Don Davis), Groovesville Music, ©1973 BMI

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...ble through Windham Hill Records
P O Box 9388 Stanford California 94305

We dedicate this project to our friends and fans in appreciation of all their help, support and inspiration. Thank You Al
Donny, Larry, Teddy Joe, James

## I Believe In You

Oh! Sometimes I feel so sorry
I feel so sorry for anyone who's so alone
Yeah, I feel so sorry for anyone who can't say
That's my babe, and I love her so
See how it is?
I got someone I call my only
There's one thing I've noticed about people
in this world today
When they see you with a good thing,
they'll try to take it away
But I believe in you, and know you believe
in me too
Even your best friends, sometimes, when
they come around,
They're making sly remarks, tryin' to
get you down,
But I believe in you, and you believe in me, too
I hear people talkin', tryin' to pull us apart
Stickin' pins and needles into both of our hearts
But our love stays together
We don't care about stormy weather,
'Cause I believe in you, and know that you
believe in me, too
Yeah, we had our hard times, when we almost
didn't make it
But we always work it out, honey, we never
tried to fake it
That's why I believe in you, and you believe
in me, too

## Marmalade & Jam

Oh babe
mmm-mmm it's all right
Ask your little boy
Come on and ask me
What we gonna do tonight
Say, "Mama's little babe,
Mama's only child
What we gonna do tonight?"
Say, "Mama's little boy,
Tell me what we gonna do tonight?"
We gonna do it once, we gonna do it right
Then we gonna do it again
We'll be makin' MARMALADE & JAM
We got to get our recipe down
Keep it warm til you're wearin' a smile
Such a joy to spread it around
Take your time, it's so worthwhile
Just say it
We gonna do it, honey, all night long
'Til the break of dawn
Keep it cookin' sugar, all night long
Tell me! Won't that be fun?
oh yeah
And if we see that mornin' sun rise
What if we're not through?
If old Mr. Sol is shining on, wise
what do you think we should do?
Got this barrelhouse babe
She's all mine

## Spread This News Around

I'm gonna get on my feet after while
Then I won't be down
I'm gonna get on my feet after while
And spread this news around
Now let me tell you people
Somethin' I want you to know
Now I'm gonna get out the hole I'm in
Around this world I'll go
There's whole lot of people in trouble
Whole lot of people ain't free
But I know somewhere in this great wide world
There's got to be a place for me
Now I was broke and hungry
I didn't have on no shoes
I'm gonna get out this hole I'm in
Gonna spread around this news
Had me plenty of money
Had me many fine friends
Now I'm sittin' down here with a dime to my name
Lookin' like my roads got to end
Now this world is big around
And it's fadin' out slow
Now that's somethin' we all got to know
Up and down everywhere we go
What's that
Gonna spread this news around
Got to do it
Gonna spread this news around

## She's My Lady

She's my lady, I wonder why
She's my baby, she can make me cry
Sometimes she'll tease me,
she'll seem to pass me by
But oooo when she please me,
I believe I'll never want to die
Still I've got to know it's really
Possible to justify
In spite of what I might be feelin'
To tell myself I know that I
Could never ever ever want to
Ever make my pretty baby cry
How she deceive me,
how it hurts me so
She says she's goin' to leave me,
I say, "Baby, you don't have to go"
A day come she can't believe me,
to my soul how I try to let her know
Ooooo how she grieve me,
while I'm prayin' for her to show
I make my moan through lonely hours
Spitting halos at the sky
My only hope, to end the showers
Throw my soul in jail, or try
To keep from seeing, hearing
All the visions that keep tearing
At my mind-Oh Lord!
She's my baby, I'm wonderin' why
She's my lady, she won't make me cry
How I love the way she tease me,
she'll seem to pass me by
And Lord, how she please me,
I believe I'll never want to die

## Handouts

## Take the Bait

## Apologize

## I'm Gonna Be More

1. SEXCRIME (*nineteen eighty - four*) extended mix
(Composer: Stewart/Lennox)

2. SEXCRIME (*nineteen eighty - four*) single mix
(Composer: Stewart/Lennox)

I DID IT JUST THE SAME
(Composer: Lennox/Stewart)

*produced by* DAVID A STEWART

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1984

JOHN HURT · RICHARD BURTON
in Michael Radford's film of George Orwell's NINETEEN EIGHTY · FOUR
with Suzanna Hamilton · Cyril Cusack
A Virgin Films · Umbrella · Rosenblum Films production
written and directed by Michael Radford
A VIRGIN FILM RELEASE

RCA

Roy Orb D.MT.

C. Farstak

J. Pfeiffe

C. Hontona

M. Weather

J. Edmonds

| Program I | | Program II | |
|---|---|---|---|
| Windsong | 6:39 | Sandstorm | 5:14 |
| Visualizer | 7:56 | Passage Rites | 7:01 |
| Summit Expedition | 5:42 | Corealis | 6:46 |

Additional guitar on "Sandstorm" & "Corealis" arranged and performed by J. Edmonds / Additional Percussion on "Windsong" by Steve Mudede Rosborough / Mixed & Mastered by CGW / Produced by Food Pyramid & CGW Recorded at Midway High Recording Studio, Minneapolis / Drawings by Jake Dwyer / Food Pyramid would like to thank Roland, Arp, Sequential Circuits, Oberheim, Korg, Alesis, Zoom, Moog, Boss, Casio, Hagstrom, Yamaha, Motu & Mellotron Corporations. A special thanks to Jerry Nelson & GTs / J. Pfeiffe plays Music Man basses / Roy Orb D.MT. would like to thank the International College of Metaphysical Theology / Roy Orb D.MT. is an accredited Doctor of Metaphysical Healing / For more information please visit metaphysicscollege.com / moonglyph.com / foodpyramidband.com

**MOON GLYPH**

OAKLAND, CA 2017

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# HOOKED ON BIG BANDS

## *The Frank Barber Orchestra*

0 76742-9503-1

# The Frank Barber Orchestra

# HOOKED ON BIG BANDS

## SIDE ONE

**1) GLEN MILLER MEDLEY**
1. In the Mood
2. Pennsylvania 6-5000
3. I've Got a Gal in Kalamazoo
4. Moonlight Seranade
5. Little Brown Jug
6. Chattanooga Choo Choo
7. At Last
8. American Patrol
9. In the Mood

**2) DUKE ELLINGTON MEDLEY**
1. Perdido
2. Take the A Train
3. C Jam Blues
4. Satin Doll
5. Things Ain't What They Used to Be
6. I'm Beginning to See the Light

**3) ARTIE SHAW MEDLEY**
1. Begin the Beguine
2. Back Bay Shuffle
3. What is This Thing Called Love
4. Frenesi
5. My Heart Stood Still
6. Begin the Beguine

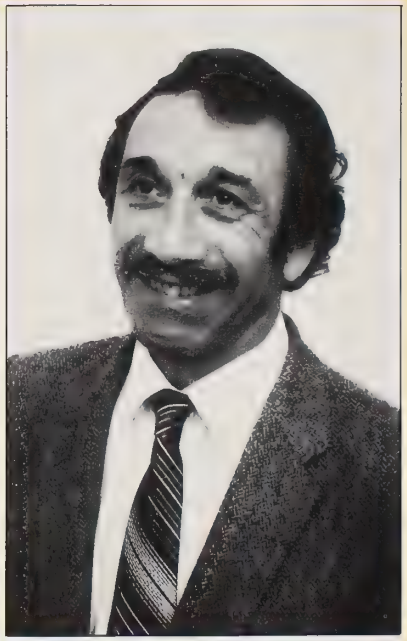
## SIDE TWO

**1) DORSEY BROTHERS MEDLEY**
1. Johnson Rag
2. Tangerine
3. So Rare
4. Getting Sentimental Over You
5. On the Sunny Side of the Street
6. Opus One

**2) LOUIS ARMSTRONG MEDLEY**
1. Hello Dolly
2. When It's Sleepy Time Down South
3. What a Wonderful World
4. Struttin With Some Barbecue
5. Old Rockin Chair
6. Mack the Knife
7. Hello Dolly

**3) BENNY GOODMAN MEDLEY**
1. Sing Sing Sing
2. Stompin at the Savoy
3. Don't Be That Way
4. Jersey Bounce
5. Let's Dance
6. Christopher Columbus
7. And the Angels Sing

When producer Terry Brown and arranger Frank Barber got together to make a segued single of Glen Miller favourites they could hardly have realised that, within a few short months, they would be asked to expand the idea into an album. Thus you have this collection that takes some of the finest modern songs ever written, played in the style of the legendary bands in America who took them to a world-wide audience. Certainly the release of "Glen Miller Today" as a single aroused such interest in America and South Africa that the next step was to make an album and Frank was given the herculean task of, with Terry, sifting through titles and then coming up with the arrangements in a matter of days. "It was a hard slog but we're pleased with the result" says Terry "remember we had to go back to the original scores and when these were rounded up Frank had to adapt them yet still retain their old magic."
Frank Barber, a musician who has worked with some of the world's greatest vocal names (including Crosby and Bassey) had not long returned from a conducting and television trip to Venezuela when the project came up "It was exciting because people like Goodman, the Dorsey's, Artie Shaw and Ellington, had such distinctive sounds. They were the greatest bands of their day and we've tried to give their work today's sound but not lose the nostalgic value."
Well, give the album a whirl and we feel you'll echo the opinion of Frank and Terry Brown that "Meddlin' with Miller" is filled to the brim with all that's great in the great days of American dance bands.



All Arrangements by Frank Barber
Produced by Terry Brown • Engineer: Terry Evennett

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THE FRANK BARBER ORCHESTRA HOOKED ON BIG BANDS

# DAVID OISTRAKH

*plays Violin Concertos of:*

TCHAIKOVSKY

MENDELSSOHN

BEETHOVEN

BRAHMS

BARTOK

LALO

THRIFT EDITION

Period

TE 1153

F 7
DOUBLEDAY
$594

TE 1153

# DAVID OISTRAKH PLAYS

BEETHOVEN: Concerto for Violin & Orchestra in D Major, Op. 61
MENDELSSOHN: Concerto for Violin & Orchestra in E Minor, Op. 64
TCHAIKOVSKY: Concerto for Violin & Orchestra in D Major, Op, 35
LALO: "Symphonie Espagnole" for Violin & Orchestra, Op. 21
BRAHMS: Concerto for Violin & Orchestra in D Major, Op. 77
BARTOK: Concerto for Violin & Orchestra

David Oistrakh, world-renowned Soviet virtuoso, was born in 1908 in Odessa, the son of an office-worker and a minor singer in opera. His talent was nurtured by Glazounow and Stoliarsky, and he made his debut playing the Beethoven *Concerto* before Prokofieff. His fame was confined to the Soviet Union until 1937 when he entered the rigorous Ysaye International Competition for Violinists and was acclaimed the winner, impressing the judges with his superb technique, glorious tone, and easy adaptibility to many musical styles. After his triumph at Brussels, Oistrakh's name became increasingly familiar to music-lovers as he appeared in numberless musical centers in Poland, Belgium, France, Great Britain, Italy, South America, Japan, and the United States (1955). When not on tour, his time was taken up with teaching at the Moscow Conservatory (beginning with 1934) and with increasingly frequent recording sessions which have given permanence to a staggering repertory extending in time from the baroque era to modern times.

Since, with the exception of the Bartok, the concertos featured in this anthology all stem from the 19th century, they are filled with Romantic alternations of exaltation and despair; they feature long, languorous second movement melodies which were the current form of musical soul-searching; they inject local rhythms — a device for feeding the fires of national feeling which then burned bright, and they give wide scope for display of technique because this was after all the century over which Paganini's fantastic shadow sprawled. Although one thinks of these works gratefully today for the melodious delight they provide, they seemed in their own day to those who loathed the unfamiliar to be cacophonous. Thus, Brahms was accused of writing a concerto *against* the violin rather than *for* the violin. About Tchaikovsky's concerto, Hanslick wrote that it "brings us for the first time the horrid idea that there may be music that stinks in the ear." The English critic Corder in 1915 described the music of Bartok as "mere ordure". Tchaikovsky himself wrote in his diary about Brahms: "What a giftless bastard! It annoys me that this self-inflated mediocrity is hailed as a genius. Why in comparison with him, Raff is a giant, not to speak of Rubinstein . . . ." etc.

The well loved Beethoven *Concerto for Violin* was first performed in 1806. It is a product of the same creative period as his *Symphony No. 4* and *No. 5*, the *Razoumovsky Quartets*, and the fourth piano concerto. Beethoven, essentially a pianist like Mendelssohn, Brahms and Bartok, had to entrust his work to a violin specialist, Franz Clement. He inscribed the work "per Clemenza pour Clement", but clemency was not what the work received at Clement's hands. It was presented in two parts, the interlude between the first and second movements being filled with an entertaining composition by Clement, a *tour de force* played on one string and with the violin held upside down — a treatment as barbarous as that accorded today to good dramas which are interspersed on TV with vulgar commercials. This may be the reason why this luminous, beautifully proportioned concerto was forgotten until Joachim revived it. The gracious larghetto leads without break into the exuberant finale — a rondo buoyant in spirit and folklike in tone.

Mendelssohn's *Concerto* made its debut in 1845. The performer was Ferdinand David, the composer's friend, artistic adviser, and collaborator if not author of the concerto's cadenza. Played without a break, this work is to many a peerless example of sensuous sweetness, suave grace, and tasteful elegance. It is characterized by flowing ease, lovely melodies, clarity, delicacy, and admirably neat organization. Contrasted with a dishevelled and passionate Beethoven, however, its beauties seem small-scaled, and somehow lacking in profundity — a work that is more endearing than enduring.

It was not easy for Tchaikovsky to bring his *Violin Concerto* before the public. Leopold Auer, that prince of violinists, turned it down, and Adolf Brodsky finally undertook it in 1881 with extreme reluctance. It was blasted by the critics for its technical difficulties and for its harshness though to modern ears the latter charge seems hardly credible. At any rate, it has helped to make the fortunes of some distinguished pupils of Auer such as Heifetz, Elman, Seidl, Piastro, and Zimbalist. The concerto was written directly after a nervous breakdown the composer suffered in 1877 following his brief marriage to a girl who was infatuated with him. It was at this time, too, that there entered his life another women, the strange Mme. von Meck who, far from intruding on his privacy, stipulated that their relationship (during which she subsidized him handsomely for thirteen years) should never pass beyond the letter-writing stage. The lady, incidentally, did not find his violin concerto to her taste.

Lalo's *Symphonie Espagnole* is a violin concerto in five movements of which the third (*Intermezzo*) is frequently and the second (*Scherzando*) is sometimes omitted, thus reducing the work to the conventional three movements. It is not an important work but its surface glamor has made it a concert favorite for close to a hundred years. It was tailored for the talents of the virtuoso Sarasate. Though the French Lalo had some Spanish ancestry, his concerto is not to be considered authentically Spanish. He used regional music (or an approximation thereof) to provide exotic and superficial decoration in the same way as Hollywood moguls dress up a tired plot in pseudo-history, in flowing garments of diverse periods, and in crudely atmospheric music which has little relation to the real thing. In addition to this Spanish evocation, Lalo supplied Russian and Norwegian atmosphere to other works, and also Breton local color to his still popular opera, *Le Roi d'Ys*.

Brahms began his *Concerto for Violin* in 1877. Here as elsewhere, Brahms moved determinedly in the path broken long before by Beethoven and Mozart. The new wave of Wagner and Liszt left him unmoved. He strove to shape the romantic spirit of his day to the classic models of the past which he revered and which satisfied him completely. Such an artistic creed naturally made him a storm center. To the moderns of his day, he seemed a stuffy leftover from the classic era, while the upholders of the pure classic tradition called him a defiler of the antique mold. Time has made the arguments on both sides seem unimportant. The spokesmen for either side have been forgotten, but Brahms lives on. In this concerto he has given extraordinary prominence to the violin which dominates whether it is singing for the composer, whether it is weaving in and out of the orchestral texture into which it is tightly woven, or whether it leaps vividly in bold and difficult bravura passages. The showy cadenza is the work of the violinist Joachim to whom Brahms left the job of improvising after the fashion of the late eighteenth century; unfortunately, Joachim was better as interpreter than composer. Barring this, it is a stunning work. The violin's entry in the first movement is dramatic and dazzling; then its role becomes successively lyrical, decorative, and contrapuntal. In the haunting adagio, prominence is given at first to the solo oboe and winds to which the violin offers graceful contrast and embellishment. In the rondo of the gypsy finale, Brahms had recourse to the Hungarian dance rhythms he loved. Here he created a mood of affirmation — one of the jolliest and most optimistic that ever came from his pen.

The Bartok *Concerto* is a modern work in three movements, the second of which is a theme and six variations, and the third a rondo — a free variation on the opening movement. The work was written in 1937/1938 and became a vehicle for Menuhin who first played and recorded it.

BERNARD LEBOW

THE MUSIC OF SPAIN
LOS CADETES DE LA REINA
J. MOYRÓN Y PABLO LUNA
LONDON RECORDS
XLL-1696

# LOS CADETES DE LA REINA

*(Julián Moyron y Pablo Luna)*

**Zarzuela en un acto, dividido en dos cuadros, en verso y en prosa, original de Julián Moyron, música del maestro Pablo Luna**

**REPARTO:**

| | |
|---|---|
| **Herminia** | **PILAR LORENGAR (Soprano)** |
| **Carlos** | **MANUEL AUSENSI (Barítono)** |
| **Heliodoro** | **CARLOS MUNGUIA (Tenor)** |
| **Rosa** | **ANA M.ª FERNANDEZ (Soprano)** |
| **Luisa** | **JULITA BERMEJO (Soprano)** |
| **Presidente** | **GREGORIO GIL (Tenor)** |

**Heraldos, cadetes, damas, cortesanos, diplomáticos y aldeanos**

Con la colaboración de los Coros Cantores de Madrid (Agrupación Vocal de Cámara del Centro de Instrucción Comercial, Director: José Perera), maestro concertador Julián Perera y Gran Orquesta Sinfónica, todos ellos bajo la dirección del maestro ATAULFO ARGENTA.

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**Contenido y números de la obra:**

**Introducción:** **Cara 1.ª**

**N.º 1. Carlos, Presidente, Heliodoro y coro general.**
**N.º 2. Rosa y Heliodoro.** *Dueto cómico.*
**N.º 3. Carlos, Presidente y Ministros.**
**N.º 4. Herminia, Carlos, cortesanos, pajes, damas, Presidente, ministros y cadetes.**

**Cara 2.ª**

**N.º 6. Intermedio por la Orquesta.**
**N.º 8. Luisa y Presidente.** *Dueto.*
**N.º 9. Carlos, Heliodoro y Herminia.**
**N.º 10. Herminia y Carlos.** *Dúo.*
**N.º 10.** *Bis.* **Final. Herminia, Carlos, Ministros, un oficial y Presidente. Heraldos, cadetes, damas, cortesanos, diplomáticos, aldeanos y coro general.**

---

La acción en un país imaginario. Época actual.

Esta obra se estrenó en el Teatro Price el 18 de enero de 1913 y en Apolo el 1.º de febrero del mismo año.

Al toque de los trompeteros, alabarderos, damas, cadetes, dos Reyes de Armas, preceden al Presidente y Ministros. Carlos, Capitán de Cadetes, queda en lo alto de la grada, y comienza cantando el Pregón o Mensaje de la Reina, a su pueblo:

"Amor es mi divisa,
Reinar en amor quiero,
Mi vida sea amores,
Morir quiero de amor.
Mujer soy más que Reina
Que manda en sus vasallos,
Mi reino no es un pueblo:
Mi reino es la pasión."

Los murmullos del pueblo son acallados por el Presidente mientras sigue Carlos la lectura del Mensaje, en el que la Reina anuncia la muerte de su favorito—y ya son doce—, y su deseo de nombrar nuevo favorito.

—Muera la tirana—dice por lo bajo el pueblo.

—Y si no se muere, habrá que matarla—comenta Heliodoro, que dice que antes era jardinero de Palacio, puesto que hubo de dejar, porque una dama de honor de las más antiguas, Rosa, le perseguía con su pasión.

—Y digo que habrá que matarla, porque ahora la Reina quiere encontrar favorito entre los hombres del pueblo. Ahora que respeta a los casados...

—Entonces, casaros—dicen jubilosas las aldeanas. Hace mutis el coro y sigue una escena cómica entre Heliodoro y Rosa. Una ridícula declaración de amor de Rosa a Heliodoro, da lugar a un número de gran vis cómica:

—Helio.
—Rosa.
—Como mariposa
yo quiero libar.

Cuando termina el número cómico, los dos hacen mutis, mientras aparecen el Presidente y sus Ministros, a quienes alcanza la indignación del pueblo, por el raro capricho de la Reina de degollar un favorito por mes.

—Yo no la entiendo—dice el Presidente a sus Ministros: —Yo la estudio, yo la observo, y cada día estoy más incierto en mi opinión. ¿Quién es la Reina? No lo sé. No lo entiendo. Señores, no sé quién es la Reina.

Y Carlos, el Capitán, comienza su canción:

—Yo sé quién es la Reina, Presidente. Y sé quién es la Reina porque un día, por capricho, quizá por simpatía, hízome de sus penas confidente. Como vos, Presidente, la estudiaba, la espiaba, hasta que un día en una gran fiesta de Palacio, la sorprendí oculta, que mientras toda la Corte se reía, ella lloraba.

—¿Lloraba? ¡Quién lo creyera...!
—Lloraba, Presidente

Es ahora cuando Carlos canta la famosa canción de los Cadetes de la Reina:

—Es el pecado más horrible, hacer llorar a una mujer...

***

Carlos completa su relación diciendo al Presidente y a sus Ministros:

—Más que Reina, es mujer. Es la hembra que lleva de guerreros su sangre ardiente y avasalladora. Esclava a veces, otras gran señora. Esa es la Reina Herminia, caballeros.

En este momento un Heraldo anuncia:

—Su Majestad, la Reina...

Los Cadetes de la Reina, mandados por Carlos hacen unas evoluciones cantando la famosa canción conocida con el título de "Por mis mores..."

Mas la Reina se desentiende del homenaje que le rinden los Cadetes porque observa que en el jardín alguien se oculta: es Heliodoro, que huye del peligro de nombramiento de nuevo favorito.

Mas la Reina lo descubre y en gracioso diálogo, donde Heliodoro destaca sus defectos, y la Reina los disculpa, la Reina, por fin dice a sus Ministros:

—Creo que ya tengo nuevo favorito...

Finaliza el primer cuadro con una situación equívoca muy graciosa. Rosa, alarmada ante el rumor que señala a Heliodoro como el nuevo favorito, lo atrae hacia sí y llevándole a un rincón, le hace el amor. Mientras el Presidente sale y dice:

—Creo que la Reina nombra favorito al imbécil del jardinero...

Por otro lado sale Carlos, enamorado de la Reina, pensando en cuál será el nuevo favorito. Rosa, que no resiste la idea de que se le escape Heliodoro, lo besa. Al ruido se vuelve Carlos que los sorprende, y Rosa, avergonzada y cayendo desmayada en los brazos del Capitán, le dice:

—Hay días afortunados.

Entonces los Ministros sorprenden esta grotesca situación. Carlos quiere sincerarse, pero el Presidente dice:

—Mirad a quién abraza: a la señorita Rosa.

Todos ríen, y baja el telón mientras cantan los que están en la escena:

—Mariposa es la dama gentil,
volando va de flor en flor...

***

El segundo cuadro es breve.

Realmente el juego escénico es el de que la Reina está enamorada de Carlos, el Capitán de Cadetes, que a su vez lo está de la Reina, y el supuesto enamoramiento de Heliodoro es una farsa.

Hay un número musical en el que el Presidente hace el amor a Luisa, dama de la corte.

Y luego Rosa, que persigue tenazmente a Heliodoro, pide a la Reina que lo deje libre. Ella se complace en el equívoco, porque lo único que quiere es que su Capitán de Cadetes, sienta celos.

Tanto es así que Carlos pide cuentas a Heliodoro de su actitud, y éste que teme más a la Reina que a su Capitán, se disculpa de los favores que al parecer va a recibir.

La Reina envía un mensajero con una carta que ha de entregar ante Carlos a Heliodoro diciéndole:

—Orden de la Reina.

Y esto hace montar en cólera a Carlos que le arrebata la carta, mientras la Reina espía la escena, en un gracioso número musical.

La Reina dice a Heliodoro que le espera, y dice que es joven, y linda y se llama... Pero en amores hay que adivinar:

—Pienso ahorcarlo si falta a la cita—dice la Reina a Heliodoro en su carta.

Heliodoro quiere disculparse de la cita, y dice que entregará el mensaje al pueblo y que esto será la señal de la revolución. Mas la Reina que lo ha oído, sale de su escondite, cuando Heliodoro se ha ido, y le amenaza:

—Pues te he oído, imbécil y te castigaré como mereces.

Carlos en su escondite oye a la Reina hablar sola, y confesar que la carta a Heliodoro era dirigida a él, y se lamenta de que no le comprenda.

—Sólo los celos le disculpan. Pero, no. No es valiente para el amor.

Entonces surge Carlos de su escondite y le confiesa su amor, y un precioso dúo de amor da fin a la zarzuela, volviendo la paz y la tranquilidad al Reino, cuando es proclamado Carlos como el prometido de la Reina Herminia.

*(continued on the inside of the back cover)*

(front liner XLL 1696)

# Los Cadetes De La Reina

*(The Soldiers of the Queen)*

(continued from the inside of the front cover)

This work is one of the most beloved Spanish operettas and is written in prose and verse covering a single act divided into two scenes. The original libretto was conceived by Julián Moyron and set to music by the enormously gifted Pablo Luna. It was first performed by the Price Theatre on January 18th, 1913 and achieved a great success causing it to be repeated at the Apollo Theatre on the 1st of February of the same year. The role of Carlos was a great favorite of the renowned Spanish baritone, Emilio Sagi-Barba who also created the role. His equally celebrated wife was the first Herminia. Today, the same roles are very closely identified with the protagionists of the present recording, Manuel Ausensi and Pilar Lorengar.

As in all of the London recordings covering the field of Spanish zarzuela, this performance features only the musical portions of the work. The spoken dialogue is omitted and so are the superfluous Nos. 5 and 7 of the score. The first of these deliberate cuts covers background music to the spoken controversy between Carlos, Heliodoro and Rosa and the second is a short repeat of the chorus which closes the first scene. The action takes place in an imaginary country of contemporary times.

The people ruled by Queen Herminia are vastly troubled by the caprices of their sovereign. This beautiful young lady has just buried her lover and in a fit of cynacism blandly announced that henceforward she will select all future inamorata from the ranks of the public. The announcement of this degree by the President produces mutterings on revolution amongst the populace and it most notably disturbs Heliodoro, a former gardener of the royal house. Heliodoro, has been blessed to his own regret, with exceptional good looks and he is anything but receptive to the persistent and ardent embraces of Rosa, a venerable dame of the Court. In a comic duet, Rosa pleads for kisses but apparently to little success with her chosen Heliodoro.

At an ensuing meeting of the Cabinet Ministers, all are singularly disturbed over the actions of the Queen. Only the Captain of the Guards, Carlos is capable of understanding the position of the Monarch. In a lilting arietta, he informs the gathered assembly that he has seen the ruler weeping when others thought her capricious and that to cause a lovely lady to cry is a crime of first magnitude for supposed subjects. When Herminia puts in an appearance, Carlos and the courtiers bid her to be happy and the Captain offers her the complete services of her loyal guard. Their unquestioning devotion, he feels would be best expressed in a new motto for the guards and he suggests the theme "FOR MY LOVE". To the chagrin of everyone, especially Carlos, the Queen is not delighted with the new theme. As she states it, a Queen cannot be free to love; that is only the good fortune of a woman. The Queen departs and the first scene closes as Rosa once again overtakes the reluctant Heliodoro, this time in the undesired presence of Carlos. When the onetime gardener refuses her embraces, the ancient dame faints into the clutching arms of the Captain and in this ludicrous position he is discovered by the Court Ministers who laugh loudly over the situation. (This dialogue with its accompanying music is omitted in the recording).

The second scene opens with a lovely Intermezzo for orchestra. There follows a choral reprise dealing with the viewpoint of Herminia being likened to a flitting butterfly (also omitted here) after which we find the President pursuing an innocent of the realm called Luisa. Things come toward a rapid culmination when Herminia sends a supposed love letter to the stupid Heliodoro but making certain that Carlos, whom she secretly loves, is aware of its contents. Heliodoro is nonplussed over his good fortune of being chosen the new favorite of the Queen but poor Carlos is distraught beyond words. In a fit of jealousy and throwing caution to the winds, Carlos declares himself before his Queen. This is exactly what Herminia has been seeking and after a bit of coy sparring she too confesses her love. For such affection, she says, she would most happily renounce all the privileges of royalty and like in all good fairy tales, love is triumphant at the close.

Remy Van Wyck Farkas

Ataulfo Argenta, the superlative conductor of this recording, was born at Castro Urdiales, Santander in 1913. In 1926, he entered the Madrid Conservatory where his unique abilities enabled him to win the Kristina Nilsson Prize of a scholarship for study in Belgium and Germany. He was for years a teacher of pianoforte in Cassel, Germany but returned to his native Spain in 1940.

Four years later, Argenta made his debut as an orchestral conductor, directing the Madrid Chamber Orchestra. The following year he directed the National Orchestra of Madrid with such success that in 1946 he was appointed its principal conductor. Since then he has appeared with outstanding acclaim in various European centres, including Paris, Rome and Vienna, and has also toured South America. In the summer of 1952 he conducted a brilliant festival of Spanish music at Granada and from that year he has emerged as one of the top-flight men of music of our day.

(back liner XLL 1696)

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RIAA CURVE

# Los Cadetes de La Reina

## (Julian Moyron y Pablo Luna)

PILAR LORENGAR

ATAULFO ARGENTA

MANUEL AUSENSI

Herminia .....PILAR LORENGAR
Carlos .....MANUEL AUSENSI
Heliodoro .....CARLOS MUNGUIA
Rosa .....ANA MARIA FERNANDEZ
Luisa .....JULITA BERMEJO
Presidente .....GREGORIO GIL

con la colaboracion de los Coros Cantores de Madrid

y Gran Orquesta Sinfonica, Conductor:

ATAULFO ARGENTA

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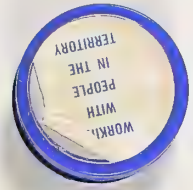

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# 'BOUT TIME

## SHANNA CARLSON
## SWING HIGH-SWING LOW

SJC 100

SIDE 1

1. **HOW DEEP IS THE OCEAN (2:13)**
(Irving Berlin)
2. **I'M JUST A LUCKY SO-AND-SO (5:26)**
(Duke Ellington, Mack David)
3. **BEAUTIFUL FRIENDSHIP (2:13)**
(Donald Kahn, Stanley Styne)
4. **(I'VE GOT THE) WORLD ON A STRING (3:34)**
(Harold Arlen, Ted Koehler)
5. **CLOSE ENOUGH FOR LOVE (5:54)**
(Johnny Mandel, Paul Williams)

All Songs ASCAP

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# 'BOUT TIME

## SHANNA CARLSON
## SWING HIGH-SWING LOW

SJC 100

SIDE 2

1. **DAY IN, DAY OUT (2:45)**
(Johnny Mercer, Rube Bloom)
2. **THE VERY THOUGHT OF YOU (4:30)**
(Ray Noble)
3. **LOVE YOU MADLY (2:32)**
(Duke Ellington, Luther L. Henderson)
4. **WHERE CAN I GO WITHOUT YOU (4:55)**
(Peggy Lee, Victor Young)
5. **LOOKING AT YOU (2:28)**
(Cole Porter)
6. **THE SWING SONG (SWING HIGH-SWING LOW) (2:51)**
(Carroll Coates)

All Songs ASCAP

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SIDE B

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YAB YUM

20th CENTURY FOX

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82149-1

# COOL C
# LIFE IN THE GHETTO

STEREO

HILLSIDE

1. OPENING (:13)
   (Lawrence Goodman)
2. GENESIS (:54)
   (Warren McGlone, Christopher Roney)
3. STAR OF THE SHOW (2:58)
   (Warren McGlone)
4. YA FEELING ALRIGHT (4:04)
   (Warren McGlone, Christopher Roney)
5. LIFE IN THE GHETTO (4:13)
   (Lawrence Goodman, Christopher Roney)
6. WATCH YOUR BACK (3:57)
   (Lawrence Goodman, Christopher Roney, Emanuel Parks)
7. FOR YOUR INFORMATION (3:00)
   (Warren McGlone, Christopher Roney)
8. BACK N FORTH (3:57)
   (Warren McGlone, Christopher Roney, Eric Ponder, Eric Jones, Emanuel Parks, Joseph Irving)

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2. THERES A LEAK IN THIS OLD BUILDING 1:15
3. MY SOUL'S BEEN SATISFIED 1:34
4. THE TRUMPET SHALL SOUND 2:49
5. SONG OF SONGS 2:06
6. TRIALS AND TEMPTATIONS 1:35
7. I REMEMBER HOW MOTHER PRAYED 1:41
8. IF JESUS CAME TO YOUR HOUSE 2:45
9. I AM RESOLVED 1:12
10. UNWANTED SAVIOUR 2:15

# OLD HOMESTEAD

## HARRY AND JEANIE WEST
## "IN A LITTLE VILLAGE CHURCHYARD"

SIDE ONE

OHS-90156

1. We Can't Be Darlings Anymore (2:56)
2. Natural Bridge Blues (2:00)
3. Parting Time Has Come (2:43)
4. Sinner, You'd Better Get Ready (2:37)
5. Bonaparte's Retreat (1:32)
6. Let Us Be Lovers Again (2:20)
7. Take Me Back To Old Yazoo (1:56)
8. Hop Along, Peter (2:26)

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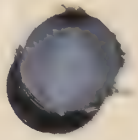
# OLD HOMESTEAD

## IN A LITTLE VILLAGE CHURCHYARD
## HARRY AND JEANIE WEST

SIDE B



OHS-90156

1. Sweet Summer 3:54
2. What Would The Profit Be? 3:18
3. Carroll County Blues 1:42
4. Mississippi Shore 3:30
5. Jimmy Randall 2:37
6. In A Little Village Churchyard 2:57
7. Cielido Lindo 1:25

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★

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## Side I

1. Overture
2. The Sound of Music
3. Maria
4. My Favorite Things
5. Do Re Mi
6. Sixteen Going on Seventeen
7. The Lonely Goat Herd

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# Rodgers & Hammerstein's Sound of Music

LMS 2214 ★

A HIGH FIDELITY RECORDING

## Side II

1. How Can Love Survive
2. So Long Farewell
3. Climb Every Mountain
4. No Way to Stop It
5. No Ordinary Couple
6. Edelweiss
7. Finale (Climb Every Mountain)

بيتر ليمر

مع الفرقة الشعبية كناوة في مسرح القمرة باصيلة

# ASILAH 80

Side One
Festival Parade
-Improvisation

الوجه الاول

موكب الاحتفالات- تداعيات

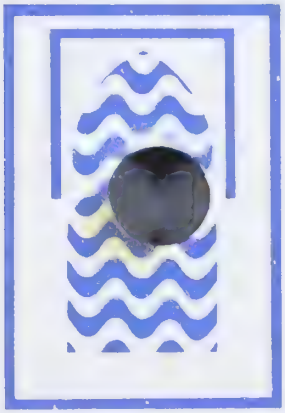
PETER LEMER
avec
La Troupe populaire de G'NAOUA de ASILAH
au Théatre Al Kamra à Asilah

ASSOCIATION CULTURELLE AL MOUHIT. 3iem MOUSSEM CULTUREL 1980

بيتر ليمر

مع الفرقة الشعبية كناوة في مسرح القمرة باصيلة

# ASILAH 80



Side Two
Invitation
Invocation
Finale

الوجه الثاني

دعوة — دعاء — نهاية

PETER LEMER
avec
La Troupe populaire de G'NAOUA de ASILAH
au Théatre Al Kamra à Asilah

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*The Real Josh*
# JOSH GRAVES

Super Sidemen
Volume One
AR1001A

SIDE 1

1. **RANDY LYNN RAG** (Scruggs)
   Peer International BMI 2:19
2. **PASS ME NOT** (Trad.)
   Arr. Josh Graves 3:45
3. **DOBRO CHIMES** (W. York)
   Ft. Knox Music BMI 2:55
4. **MY TEARS WON'T SHOW** 3:23
5. **SHUCKIN' THE CORN** (Graves, Flatt, Scruggs)
   Peer International BMI 2:05
6. **WHAT A FRIEND** (Trad.)
   Arr. Josh Graves 3:36

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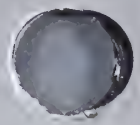
# The Real Josh
# JOSH GRAVES

Super Sidemen
Volume One
AR1001B



SIDE 2

1. **FLINT HILL SPECIAL** (Scruggs)
   BMI 2:15
2. **CITICO** (Josh Graves) 2:35
3. **GREAT SPECKLED BIRD** (Trad.) 3:22
4. **FIREBALL** (Graves, Flatt, Scruggs)
   Earl Scruggs Music/BMI 2:50
5. **ORVILLE'S WALTZ** (O. Bonham)
   BIDEL Music/BMI 3:23
6. **UP ON THE BLUERIDGE** (S. Vestell) 2:08

℗ © 1988 **AMBER RECORDS**
32919 2nd Pl. SW, Federal Way, WA 98023

# VIDA

## - SHALOM -

STEREO

VIDA - 1001

LADO A

1. TU, DIME A DONDE VAS?
   SHALOM "LETRA"
2. JESUS MI SALVADOR
3. CALL TO REPENTANCE
   HERBERG - VON GLUCK
4. CONOZCO AL CREADOR
   R. RAY - B. CRUZ
5. EL AMOR DE MI SEÑOR

# VIDA

## - SHALOM -

STEREO

VIDA - 1001

LADO B

1. EL NUNCA CAMBIA
   N. ENLOE "CURIERS"
2. DAME TU AYUDA
   C. CHRISTOPHERSON
3. TWO HANDS
   C. BUTLER
4. CORITOS
   MEDLEY

*The*

VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 973**
The Nat King Cole Show
(Reopened GI Insurance)

Time 14:30
Start Outside 33⅓ RPM

This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship.

APPROVED BY AFM

Processed and Pressed by
Columbia Records, Inc.

*The*

VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 974**
**The Hollyridge Strings**
**(New GI Insurance)**

**Time 14:30**
**Start Outside 33⅓ RPM**

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APPROVED BY AFM

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Columbia Records, Inc.

10/19/54

The

# VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 988**
The Nat King Cole Show
(New GI Insurance Available)

Time 14:30
Start Outside 33⅓ RPM

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*The*

# VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

10/21/65

5/24/66

**Program No. 989**
**The Carmen Dragon Show**
**(Disabled Veterans Make Good Workers)**

**Time 14:30**
**Start Outside 33⅓ RPM**

**This recording is the property of the Veterans Administration and cannot be broadcast under commercial sponsorship.**

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# *Donna Claflin*

## *My Baby's Baby - Loving Lullabies*

Side One
Stereo

MS 4163
33 1/3 RPM

All Through the Night — 3:09
Old Welsh Air / Arr. Bulla
American Lullaby — 2:57
Rich
Jenny Rebecca — 3:08
Hall
Turn Around — 3:12
Reynolds, Greene & Belafonte
Lullaby from The Consul — 3:06
Menotti
Lullaby Op. 57 No. 2 — 3:33
Scott
Slumbersong Op. 1 No. 5 — 2:22
Gretchaninow

# *Donna Claflin*

## *My Baby's Baby - Loving Lullabies*

Side Two
Stereo

MS 4163
33 1/3 RPM

Children's Prayer from Hansel & Gretel — 2:40
Humperdinck

My Baby's Baby — 3:09
Piecuch

Berceuse — 1:56
Ives

The Little Horses — 1:55
Southern traditional adapted by Copland

Christopher Robin is Saying his Prayers — 2:43
Fraser - Simson

Mighty Lak a Rose — 2:35
Nevin

A Rocking Croon — 2:12
Serbian folk lullaby

side one

THE 1978
P.A.S.I.C. MARIMBA ORCHESTRA

Joel Leach, Director
Clair Omar Musser, Guest Conductor

MES-38080

stereophonic

BOLERO — Rosales/Arr. Musser
Clair Omar Musser, Conductor

EQUALI VI — Kessner
Daniel Kessner, Conductor

PRELUDE & FUGUE XV
Shostakovich/Ervin

33 1/3 rpm

Mark

10815 BODINE ROAD, CLARENCE, NEW YORK 14031

side two

THE 1978
P.A.S.I.C. MARIMBA ORCHESTRA

Joel Leach, Director
Clair Omar Musser, Guest Conductor

MES-38080 stereophonic

2ND CONCERTO IN G MINOR
Saint Saens/Arr. Musser
Walter Cosand, piano

SERENADE FOR STRINGS, Op. 48
Tschaikowski/Ervin
Andante/Allegro

JOPLIN RAG MEDLEY — Joplin/Holmgren

33 1/3 rpm

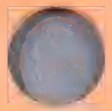
Mark records
10815 BODINE ROAD, CLARENCE, NEW YORK 14031

RR
RECORDS
ROSITA RODRIGUEZ
"YO SOY CANDELA"
Lado A
Stereo 01-1990
Candela
ROSITA RODRIGUEZ • 3:35
Puedo querer
DERECHOS RESERVADOS • 3:26
I feel lonely for you
ROSITA RODRIGUEZ • 3:30
Confusión
ROSITA RODRIGUEZ • 3:20
No quiero más
VERSION EN ESPAÑOL. ROSITA RODRIGUEZ • 5:20

RR
RECORDS

# ROSITA RODRIGUEZ

## "YO SOY CANDELA"



Lado B

Stereo 01-1990

**Es increíble**
ROSITA RODRIGUEZ • 5:07

**Don't runaway from love**
ROSITA RODRIGUEZ • 3:02

**Me equivoqué**
ROSITA RODRIGUEZ • 3:20

**Cuando tú te hayas ido**
FALANA • 2:40

**Amor amor**
ROSITA RODRIGUEZ • 3:30

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

# МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

ГОСТ 5289-88

Год выпуска 1989

С60 26193 000

Гр. 3. 2-25

26193 1

**ВСТРЕЧА ДРУЗЕЙ**

Пластинка 2. Составитель М. Крыжановский

А. Городницкий. **Чистые пруды.** Ю. Кукин. **Старый сказочник.** Е. Клячкин. **Валаам.** В. Вихорев. **Я бы сказал тебе много хорошего...** А. Генкин. **Прорезала вышка по небу лучом...** Б. Алмазов. **Табун** В. Глазанов. **И снова уходит поезд...** Б. Полоскин. **Что делать с печалью!** В. Туриянский. **Откуда начинается река...**

Запись 1987 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

# МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

ГОСТ 5289-88

С60 26193 000
26194

Гр. 3. 2-25

2

**ВСТРЕЧА ДРУЗЕЙ**

Пластинка 2. Составитель М. Крыжановский

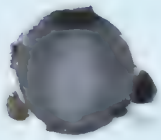
В. Егоров. **Друзья уходят как-то невзначай...**
Л. Семаков. **Посоловело осеннее небо...**
А. Розенбаум. **Зимний пейзаж.** В. Бережков. **Саврасов. «Грачи прилетели»**
И. Михалев. **Станция «Увы!».** А. Крупп. **Осенняя песня.** М. Трегер. **Молодежи шестидесятых.** В. Соколов. **Я снова еду к холодам...**

Запись 1987 г.

# AUDIO BOOK
# ADULT SERIES

For Personal And Party Use Only

PR - 7103
Side 1



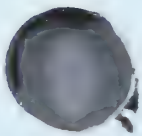
33⅓ RPM
Monaural

## THREE'S A CROWD
## — FOR ADULTS ONLY —

# AUDIO BOOK
# ADULT SERIES

For Personal And Party Use Only

PR - 7104
Side 2



33⅓ RPM
Monaural

## SUBURBAN CIRCUS
## — FOR ADULTS ONLY —

JUMBO
RECORDS & TAPES

# Radio Caroline
# - the official story

MONO/STEREO

Jumbo
R102A

℗ 1975

MCPS

Record 1

1964 - 1968

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JUMBO
RECORDS & TAPES

# Radio Caroline
## - the official story

MONO/STEREO

Jumbo
R102B

℗ 1975

MCPS

Record 1

1964 - 1968

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JUMBO
RECORDS & TAPES

# Radio Caroline
## -the official story

MONO/STEREO

Jumbo
R103A

℗ 1975

MCPS

Record 2
1972-1975

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JUMBO
RECORDS & TAPES

# Radio Caroline
# - the official story

MONO/STEREO

Jumbo
R103B

℗ 1975

MCPS

Record 2
1972 - 1975

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# YOU AND THE DRUG SCENE:

## THE PROBLEMS AND SOLUTIONS

SIDE ONE
MONAURAL

33⅓ RPM
(42 - A)

## ZIG ZIGLAR

The Zigmanship Institute of America
11411 N. Central Expwy.
Suite 223
Dallas, Texas
75231

# YOU AND THE DRUG SCENE:

## THE PROBLEMS AND SOLUTIONS

SIDE TWO
MONAURAL

33⅓ RPM
(42 - B)

## ZIG ZIGLAR

The Zigmanship Institute of America
11411 N. Central Expwy.
Suite 223
Dallas, Texas
75231

STEREO
45 RPM

SIDE 1
PPU 007

**TASTY TUNE (7:10)**

B. Stevens ℗© 1980

PEOPLES POTENTIAL UNLIMITED

STEREO
45 RPM

SIDE 2
PPU 007

**LIVE (5:00)**

C. Rouse, D. Peek ℗© 1980

PEOPLES POTENTIAL UNLIMITED

# LOWER LEVEL RECORDS

**B SIDE**

LLR 3
33⅓ RPM
**A**
**MANNY LEHMAN MIX**

Published by:
Little Charles Music (BMI)
Lola-La Music

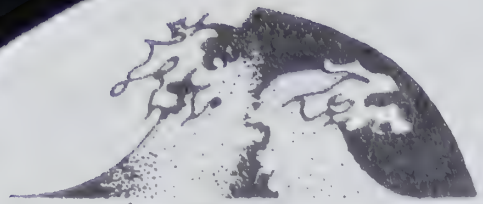
**"GIMME THE MUSIC"** Instrumental
**"GIMME ME MUSIC"** Chant Mix

**THE DARK SIDE**

Produced by Bob & Lola Blank
for Blank Productions &
Manny Lehman for ManKut Productions
Recorded & Mixed at Blank Productions,
Stamford, Ct

Salsoul
RECORDS
A SHEP PETTIBONE MIX
SG 379
SG 379 A
7:35
SIDE A
STEREO
ASCAP
33⅓ RPM
MOMENT OF MY LIFE
EXTENDED VERSION
(L. Burgess-S.T. Davenport)
(From The Salsoul LP SA 8554)
INNER LIFE
Produced By Greg Carmichael And Leroy Burgess
Arranged By Leroy Burgess
℗ 1982 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

Salsoul
RECORDS
A SHEP PETTIBONE MIX
SG 379
SG 379 B
SIDE B
STEREO
ASCAP
33⅓ RPM
MOMENT OF MY LIFE (INSTRUMENTAL) 5:25
(L. Burgess-S.T. Davenport)
MOMENT OF MY LIFE (SHORT VOCAL) 5:15
(L. Burgess-S.T. Davenport)
INNER LIFE
Produced By Greg Carmichael And Leroy Burgess
Arranged By Leroy Burgess
℗ 1982 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016



india navigation

# NEW MUSIC * NEW POETRY

## AWIRI BARAKA (LEROI JONES)

IN-1048

SIDE 1

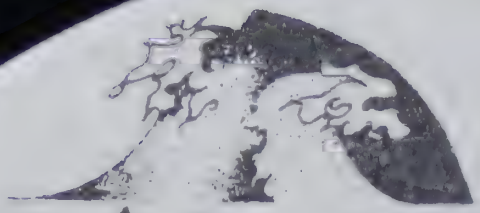
THE LAST REVOLUTIONARY

AGAINST BOURGEOIS ART

STRUNZA MED

I LOVE MUSIC

DOPE



india navigation

# NEW MUSIC * NEW POETRY

## AWIRI BARAKA (LEROI JONES)

IN-1048

SIDE 2

CLASS STRUGGLE IN MUSIC I

CLASS STRUGGLE IN MUSIC II

IN THE TRADITION

Kismet™
www.kismetrecords.com

TRADE MARK
PARLOPHONE
45 R.P.M.
hazell dean
12R 6107A
℗1985 Original sound recording made by EMI Records Ltd.
12R 6107
Your Music Ltd.
THEY SAY IT'S GONNA RAIN
(INDIAN SUMMER MIX)
(K. Delius / G. Sanders)
Produced by Stock / Aitken / Waterman for PWL
Engineered by Phil Harding
ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED COPYING HIRING RENTING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED MANUFACTURED IN THE UK BY EMI RECORDS LIMITED

TRADE MARK
PARLOPHONE
45 R.P.M.
hazell dean
12R 6107B
℗1985 Original sound recording made by EMI Records Ltd.
12R 6107
EMI Music Publ. Ltd.
CAN'T GET YOU OUT OF MY MIND
(Hazell Dean)
Produced by Stock / Aitken / Waterman for PWL
Engineered by Phil Harding
MANUFACTURED IN THE UK BY EMI RECORDS LIMITED
ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORISED COPYING, HIRING, RENTING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED

SYLVESTER Goes Electro!
ROCK THE BOX
COOLX 10

COOLTEMPO
ROCK THE BOX
(Goldstein/Kessie)
1. Dance Version
(5.02)
2. Drum Box (2.42)
Marketed by Chrysalis
Records Ltd
℗ 1984 Megatone
Records Inc
© 1984 Megatone
Records Inc
COOLX 104
COOLX 104-A
Produced by
Ken Kessie &
Morey Goldstein
Copyright Control
First released in
the UK by Chrysalis
Records Ltd. 1984
SIDE
ONE
45
RPM
SYLVESTER
ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE WORK REPRODUCED RESERVED. UNAUTHORISED COPYING, HIRING, LENDING, RENTAL, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED

COOLTEMPO
ROCK THE BOX
(Dub Box) (6.42)
(Goldstein/Kessie)
Marketed by Chrysalis Records Ltd
℗ 1984 Megatone Records Inc
© 1984 Megatone Records Inc
COOLX 104
COOLX 104-B
Produced by Ken Kessie & Morey Goldstein
Copyright Control
First released in the UK by Chrysalis Records Ltd. 1984
SIDE TWO
45 RPM
SYLVESTER
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# Kidd Afrika

SIDE ONE
STEREO

WHS/MTS
R1007-A

**1. I Believe In You**
Don Davis (Groovesville Music, BMI) 3:25

**2. Handouts**
T. J. Politzer (KiddTunes, BMI) 3:50

**3. She's My Lady**
T. J. Politzer (KiddTunes, BMI) 5:25

**4. I'm Gonna Be More**
T. J. Politzer (KiddTunes, BMI) 7:42

**5. Spread This News Around**
Sonny Terry (Prestige Music, BMI) 2:13

© ℗ Windham Hill Records 1978

# KiddAfrika

SIDE TWO
STEREO

WHS/MTS
R1007-B

1. **Don't Mess With Mr. T**
Marvin Gaye (Jobete Music Co., ASCAP;
and 20th Century Music Corporation, ASCAP) 6:06

2. **Take The Bait**
T. J. Politzer (KiddTunes, BMI) 5:18

3. **Marmalade and Jam**
T. J. Politzer (KiddTunes, BMI) 3:53

4. **Apologize**
T. J. Politzer (KiddTunes, BMI) 3:15

© ℗ Windham Hill Records 1978

Fantasy

# X RAY

D-284
(Side A)
STEREO
33⅓ RPM

Electrogroove Music-BMI
Produced by Juan Atkins
and Derrick May
Freak and Edit Mix by Juan Atkins

PROMOTIONAL COPY
NOT FOR SALE

1. LET'S GO (Freak Mix) (7:19)
2. LET'S GO (Edit Mix) (6:13)

(J. Atkins-D. May-A. Atkins-
C. Smith-E. Fowkes)

℗ 1987, Fantasy, Inc.

FANTASY RECORDS, BERKELEY, CALIFORNIA

Fantasy
X RAY
D-284
(Side B)
STEREO
33⅓ RPM
Electrogroove Music-BMI
Produced by Juan Atkins
and Derrick May
Remix by Derrick May
PROMOTIONAL COPY
NOT FOR SALE
LET'S GO (Remix) (6:52)
(J. Atkins-D. May-A. Atkins-
C. Smith-E. Fowkes)
℗1987, Fantasy, Inc.
FANTASY RECORDS, BERKELEY, CALIFORNIA

RCA

Victor

EURYTHMICS

Producer: David A. Stewart/Mixed by: David A. Stewart &
Eric 'ET' Thorngren/Engineer: Eric 'ET' Thorngren

Side A Stereo

PW-13957

PW-13957-A

7:55

33⅓ RPM

SEXCRIME (NINETEEN EIGHTY•FOUR)
(Extended Version)
(from the "1984" album, AFL1-5349)
(Stewart-Lennox)

RCA Music Ltd.

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1984 RCA RECORDS

RCA

Victor

# EURYTHMICS

Producer: David A. Stewart/Mixed by: David A. Stewart & Eric 'ET' Thorngren/Engineer: Eric 'ET' Thorngren

**Side B Stereo**

**PW-13957**

PW-13957-B

1. 3:56 2. 3:26

33⅓ RPM

**1. SEXCRIME (NINETEEN EIGHTY•FOUR) (Single Version)**
(Stewart-Lennox)

**2. I DID IT JUST THE SAME**
(Stewart-Lennox)

(from the "1984" album, AFL1-5349)

RCA Music Ltd.

TM(s)® RCA CORP —MADE IN U.S.A.
℗ 1984 RCA RECORDS

New Release

# BALTIMORE BREAKBEAT RECORDS

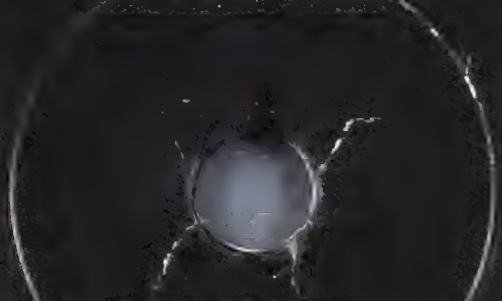
Presents

# ROD LEE EP VOL. IV

"NUTTY TRACK"
"CLAP 2000"
"JOHN GOTTI"
"WATER" (REMIX)

PHAT KIDZ RECORDINGS
PRESENTS

# ROD LEE EP
# VOL. IV



BBR-2001/A
1. NUTTY TRACK
2. CLAP 2000 (FEAT. TROY BROWN)
3. BUSS 2000

BBR-2001/B
1. BOY FRIEND
2. JOHN GOTTIE
3. WATER (REMIX)

# CLUB BEATZ

## RECORDINGS

BALTIMORE BREAK BEATS RECORDS.2000
201 W. SARATOGA ST. BALTIMORE MD 21201
PHONE 410.837.1000 FAX 410.837.1001
ASK FOR BERNIE R.

33 1/3 RPM
45
FOOD PYRAMID
ROY & ORB D.M.T.
A

"ARP NAVIGATORS"





B

**CLUB BEATS**

*records*

*presents*

# ROD LEE

## K-LIFE "EP"

*BALTIMORE*
*CLUB MUSIC*

*CBR-203*
*33 1.3 RPM*

*THIS SIDE*

1. *GET REAL HIGH*
2. *PUSSY GIRL*
3. *PUSSY DA BOMB*

*THAT SIDE*

4. *LET'S GET HIGH*
5. *BRING IT OVER HERE*
6. *HEY SHORTY*

*TRACKS PRODUCED BY ROD LEE*
*AND RECORDED@TECHNICS HOUSE*

CLUB BEATS

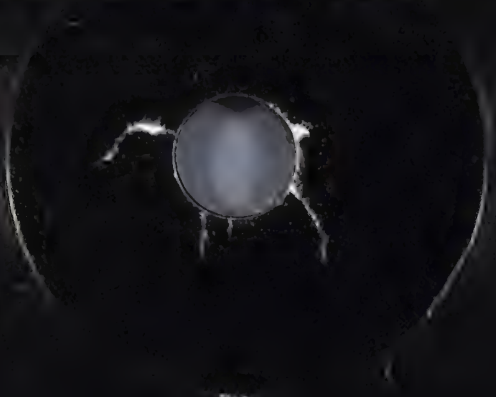
records

presents

# ROD LEE

## K-LIFE "EP"

BALTIMORE
CLUB MUSIC



CBR-203
33 1.3 RPM

CLUB BEATS RECODS
201 W. SARATOGA ST. BALTIMORE MD.21201
ASK FOR BERNIE 410.837.1000 FAX 410.837.1001

polydor
INGRID
A
℗ 1982 Polydor Ltd (London)
Made in England
45
EASTER PARADE
(Berlin)
POSPX 429 (2141 529)
PROPERTY OF
D.J. DEVO
Original sound recording made by Polydor Ltd (London)
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Polydor
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
INGRID
B
℗ 1982 Polydor Ltd (London)
Made in England
45
EASTER PARADE (Version)
(Berlin)
POSPX 429 (2141 529)
Produced by Norman Watt-Roy & Laurie Latham
Irving Berlin Music Ltd
Original sound recording made by Polydor Ltd (London)

CHESS RECORDS

# THE FRANK BARBER ORCHESTRA
# HOOKED ON BIG BANDS

GLEN MILLER MEDLEY 1. (a) IN THE MOOD (Razaf, Garland) (b) PENNSYLVANIA 6-5000 (Gray, Sigman) (c) I'VE GOT A GAL IN KALAMAZOO (Warren, Gordon) (d) MOONLIGHT SERENADE (Miller, Parish) (e) LITTLE BROWN JUG (Arr. Miller) (f) CHATTANOOGA CHOO CHOO (Warren, Gordon) (g) AT LAST (Warren, Gordon) (h) AMERICAN PATROL (Meacham, Arr. Gray) (i) IN THE MOOD (Razaf, Garland) 2. DUKE ELLINGTON MEDLEY (a) PERDIDO (Tizol, Lenk, Drake) (b) TAKE THE A TRAIN (Strayhorn) (c) C JAM BLUES (Ellington) (d) SATIN DOLL (Ellington, Mercer, Strayhorn) (e) THINGS AIN'T WHAT THEY USED TO BE (Persons, Mercer, Ellington) (f) I'M BEGINNING TO SEE THE LIGHT (James, Hodges, George, Ellington) 3. ARTIE SHAW MEDLEY (a) BEGIN THE BEGUINE (Porter) (b) BACK BAY SHUFFLE (Shaw, Macrae) (c) WHAT IS THIS THING CALLED LOVE (Porter) (d) FRENESI (Dominguez, Russell) (e) MY HEART STOOD STILL (Rodgers, Hart) (f) BEGIN THE BEGUINE (Porter)

PRODUCED BY: TERRY BROWN
ENGINEER: TERRY EVENNETT

CH-91503
(VID-318-A)

A Division of Sugar Hill Record, Ltd., 96 West Street, Englewood New Jersey, 07631

MFG. & DIST. BY MCA DIST. CORP. UNIVERSAL CITY, CALIF. 91608

CHESS RECORDS

# THE FRANK BARBER ORCHESTRA
# HOOKED ON BIG BANDS

1. DORSEY BROTHERS MEDLEY (a) JOHNSON RAG (Hall, Kleinkauf, Lawrence) (b) TANGERINE (Scherlzinger, Mercer) (c) SO RARE (Herst, Sharpe) (d) I'M GETTING SENTIMENTAL OVER YOU (Bassman, Washington) (e) ON THE SUNNY SIDE OF THE STREET (McHugh, Fields) (f) OPUS # ONE (Oliver) 2. LOUIS ARMSTRONG MEDLEY (a) HELLO DOLLY (J.Herman) (b) WHEN IT'S SLEEPY TIME DOWN SOUTH (L. & O.

CH-91503
(VID-319-B)

Rene, Muse) (c) WHAT A WONDERFUL WORLD (Weiss, Douglas) (d) STRUTTIN' WITH SOME BARBEQUE (Harding, Armstrong, Rayel) (e) ROCKIN' CHAIR (Carmichael) (f) MACK THE KNIFE (Weill, Brecht, Blitzstein) (g) HELLO DOLLY (J. Herman) 3. BENNY GOODMAN MEDLEY (a) SING SING SING (Prima) (b) STOMPIN AT THE SAVOY (Goodman, Sampson, Webb) (c) DON'T BE THAT WAY (Goodman, Sampson, Parish) (d) JERSEY BOUNCE (Plater, Johnson, Bradshaw, Wright) (e) LET'S DANCE (Baldridge, Stone, Bonime) (f) CHRISTOPHER COLUMBUS (Barry Razaf) (g) AND THE ANGELS SING (Elman, Mercer)

PRODUCED BY: TERRY BROWN
ENGINEER: TERRY EVENNETT

MFG. & DIST. BY MCA DISTRIBUTING CORP. UNIVERSAL CITY, CALIF. 91608

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Period
Micro Groove
33 1/3 RPM
DAVID
OISTRAKH
Plays
THRIFT EDITION
TE 1153 A
Side 1
BEETHOVEN:
Violin Concerto in D, Op. 61
1. Allegro ma non troppo
2. Larghetto
3. Allegro
USSR State Orchestra
KONDRASHIN, conductor
UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 B

Side 2

MENDELSSOHN:
Violin Concerto in E minor Op. 64

1. Allegro molto appassionato
2. Andante
3. Allegro non troppo

USSR National Philharmonic
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

UNBREAKABLE • LONG PLAYING RECORDS

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 C

Side 3

TCHAIKOVSKY:
Violin Concerto in D, Op. 35
1. Allegro moderato
2. Canzonetta
3. Allegro vivacissimo

Bolshoi Theatre Orchestra
SAMOSUD, conductor

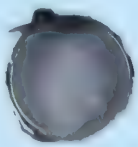
Period

Micro Groove

33⅓ RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 D



Side 4

LALO:
Symphonie Espagnole, Op. 21

1. Allegro non troppo
2. Scherzando allegro molto
3. Intermezzo, allegretto non troppo
4. Andante
5. Rondo allegro

National Philharmonic Orchestra
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 E

Side 5

BARTOK:
Violin Concerto No. 2

1. Allegro non troppo
2. Andante tranquillo
3. Allegro molto

Moscow State Philharmonic
ROZHDESTVENSKY, conductor

UNBREAKABLE • LONG PLAYING RECORDS

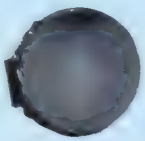
Period

Micro Groove

33⅓ RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 F



Side 6

BRAHMS:
Violin Concerto in D, Op. 77

1. Allegro non troppo
2. Adagio
3. Allegro giocoso man non troppo vivace

State Symphony Orchestra
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
(69 337)
XLL.1696
(2 Sides)
NO. 1
LOS CADETES DE LA REINA
(Julián Moyron and Pablo Luna)
Introduction and Nos. 1 to 4
Manuel AUSENSI, Gregorio GIL, Carlos MUNGUIA,
Ana Maria FERNANDEZ and Pilar LORENGAR
with THE MADRID SINGERS and
SYMPHONY ORCHESTRA
conducted by
ATAULFO ARGENTA
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MADE IN ENGLAND

ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
XLL.1696
(2 Sides)
NO. 2
LOS CADETES DE LA REINA
(Julián Moyron and Pablo Luna)
Nos. 6 to 10
Julita BERMEJO, Gregorio GIL, Manuel AUSENSI,
Carlos MUNGUIA and Pilar LORENGAR
with THE MADRID SINGERS and
SYMPHONY ORCHESTRA
conducted by
ATAULFO ARGENTA
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MADE IN ENGLAND

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE

This side has signal
for automatic projectors.

## WORKING WITH PEOPLE IN THE TERRITORY

A
TMI PRODUCTION
1968

140371A

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE

This side has signal
for manual projectors.

## WORKING WITH PEOPLE IN THE TERRITORY

A
TMI PRODUCTION
1968

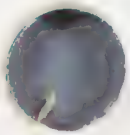
140371B

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE



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for automatic projectors.

## WORKING WITH PLANT MANAGEMENT

A
TMI PRODUCTION
1968

140371C

# PEPSI-COLA COMPANY

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## SUCCESSFUL ROUTE MANAGEMENT

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MICROGROOVE

This side has signal
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## WORKING WITH PLANT MANAGEMENT

A
TMI PRODUCTION
1968

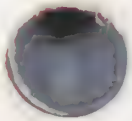
140371D

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE



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for automatic projectors.

## WORKING WITH ROUTE SALESMEN

A
TMI PRODUCTION
1968

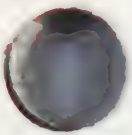
140371E

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE



This side has signal
for manual projectors.

## WORKING WITH ROUTE SALESMEN

A
TMI PRODUCTION
1968

140371F

WORKING
WITH
ROUTE
SALESMEN
WORKING
WITH
PEOPLE
IN THE
TERRITORY
WORKING
WITH
PLANT
MANAGEMENT

ARMED FORCES INFORMATION AND EDUCATION DIVISION
OFFICE SECRETARY OF DEFENSE

PROPERTY OF U. S. GOVERNMENT

# Armed Forces Radio Service

*"The Voice of Information and Education"*

# STATION LIBRARY

OUTSIDE RING APPEARS STATIONARY AT 33⅓ R.P.M.

SERIES: IE-207-1[illegible]
PROGRAM No. 12

PART 1
Prog. Time: 30:00

## THIS IS THE STORY

"Hartford, Connecticut"
(Hometown U.S.A.)

ARMED FORCES INFORMATION AND EDUCATION DIVISION
OFFICE SECRETARY OF DEFENSE

PROPERTY OF U S GOVERNMENT

# Armed Forces Radio Service

*"The Voice of Information and Education"*

# STATION LIBRARY

OUTSIDE RING APPEARS

STATIONARY AT 33 1/3 R P M

SERIES: IE-207-11
PROGRAM No. 11

PART 2

## THIS IS THE STORY

"Hartford, Connecticut"
(Hometown U.S.A.)

# SELECT

## SEEBORN
## &
## PUMA

PROMO COPY
NOT FOR SALE

side 1
33 1/3 RPM
FMS 62304

### THEY CALL ME PUMA (4:05)
(Puma, Howie Tee, Chubb Rock)

Produced by: Howie Tee & Chubb Rock
for True Blue Productions
Adra, Rapp City (BMI)
Engineered by: Pete Diorio
at Sound Lab
℗ 1987 Select Records

SELECT RECORDS · 175 FIFTH AVE. NEW YORK, NEW YORK 10010

# SELECT

## SEEBORN
## &
## PUMA

side 2
33 1/3 RPM
FMS 62304

PROMO COPY
NOT FOR SALE

THEY CALL ME PUMA (4:05)
(INSTRUMENTAL)
THEY CALL ME PUMA (1:08)
(A CAPELLA)
(Puma, Howie Tee, Chubb Rock)
Produced by: Howie Tee & Chubb Rock
for True Blue Productions
Adra, Rapp City (BMI)
Engineered by: Pete Diorio
at Sound Lab
℗ 1987 Select Records

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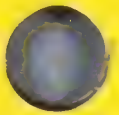
# DELMAR
## INTERNATIONAL
RECORDS, INC.

SIDE A
33⅓ RPM
DI-777
℗ 1980



STEREO
Donnell Music Inc.
ASCAP
Time: 10:59

"PHILOSOPHY RAPPIN' SPREE"
(Lorenzo Douglas, Darryl Reid,
David Robinson)

SUPER 3

Produced and Arranged by
Delmar Donnell

Tel: (212) 662-8667 — N.Y., N.Y.

# DELMAR
## INTERNATIONAL
### RECORDS, INC.

SIDE B
33⅓ RPM
DI-777
℗ ℗ 1980

STEREO
Donnell Music Inc.
ASCAP
Time: 10:59

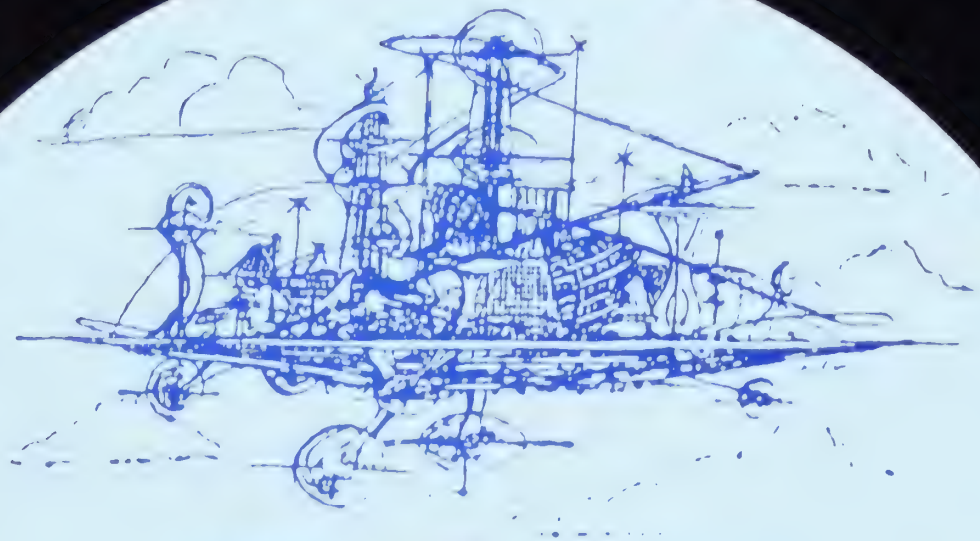
## "PHILOSOPHY RAPPIN' SPREE"
(Lorenzo Douglas, Darryl Reid,
David Robinson)

## SUPER 3

Produced and Arranged by
Delmar Donnell

Tel: (212) 662-8667 — N.Y., N.Y.

SUPER 3/PHILOSOPHY R



SIDE A
DANCE MIX

DE 415
33⅓ RPM

# Gary Toms New Empire (GTNE)

## UNDER MY SPELL

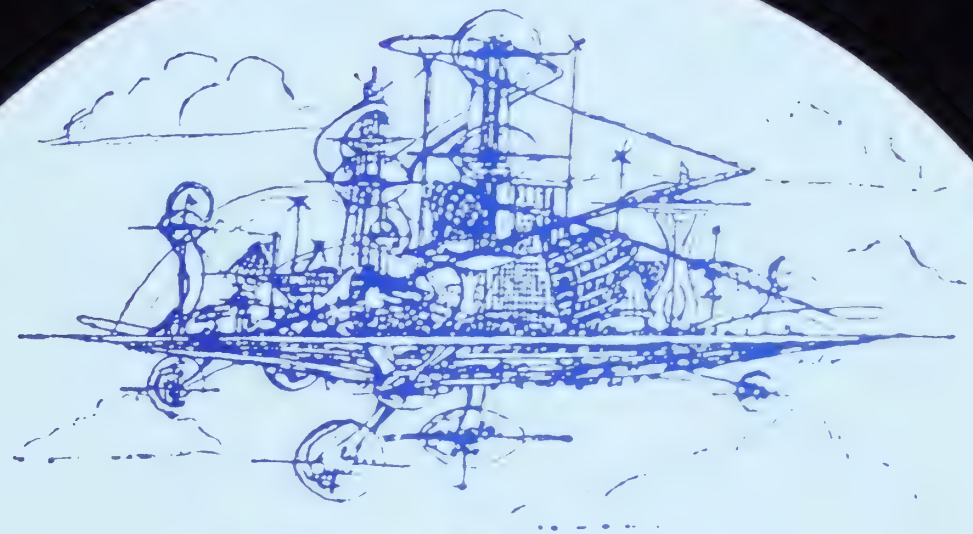
(GARY TOMS, QUEEN FRANKLIN, ELLEN MATTHEWS)

Registered With & Member: ASCAP, EMPIRE MUSIC

Produced by: GARY TOMS

Recorded & Mixed: AMBIENT RECORDING STUDIO

Mixed by:
RAY TILDEN & GARY TOMS



SIDE B
RADIO MIX

DE 415
33⅓ RPM

# Gary Toms New Empire (GTNE)

## UNDER MY SPELL

(GARY TOMS, QUEEN FRANKLIN, ELLEN MATTHEWS)

Registered With & Member: ASCAP, EMPIRE MUSIC

Produced by: GARY TOMS

Recorded & Mixed: AMBIENT RECORDING STUDIO

Mixed by:
RAY TILDEN & GARY TOMS

adamo™

records and tapes

# CALIFORNIA ROCK CHOIR
## Featuring Ben Vereen

SIDE A
STEREO

ADS 9505
(ADS 9505 A)

1. AIN'T NO MOUNTAIN HIGH ENOUGH 2:23
   (V. Simpson - N. Ashford) ASCAP
2. LET FREEDOM RING 1:53 (W. Sams) BMI
3. THIS IS AN EMERGENCY 2:24 (W. Sams) BMI
4. SUMMERTIME 2:07 (I. & G. Gershwin) ASCAP
5. YOU'RE WHAT I NEED, NOT WHAT I WANT 2:18
   (P. Sawyer - G. Jones) ASCAP

Produced by Robert Mersey

℗ 1977 Paul Lane

Adamo Records and Tapes, A Division of Adamo Music Corporation, 29 Washington Avenue, South Nyack, New York 10960

Adamo™
records and tapes

# CALIFORNIA ROCK CHOIR
## Featuring Ben Vereen

SIDE B
STEREO

ADS 9505
(ADS 9505 B)

1. YOU'RE ALL I NEED 2:19
   (V. Simpson - N. Ashford) ASCAP
2. WHOEVER YOU ARE 2:10 (W. Sams) BMI
3. TALL OAK TREE 1:25 (W. Sams) BMI
4. BROKEN WING BIRD 2:37 (W. Sams) BMI
5. THINK ABOUT IT 2:01 (W. Sams) BMI

Produced by Robert Mersey
℗ 1977 Paul Lane

Adamo Records and Tapes, A Division of Adamo Music Corporation, 29 Washington Avenue, South Nyack, New York 10960

# SUPERMAX
# FLY WITH ME

**SIDE ONE**
**6E-193-A SP**
**STEREO**
**PROMOTION COPY**
**NOT FOR SALE**

1. WORLD OF TODAY 4:20
2. FLY WITH ME 4:00
3. BE WHAT YOU ARE 2:55
4. IT AIN'T EASY 5:40

All titles written by Kurt Hauenstein except "It Ain't Easy" and "Be What You Are" which are written by Richard Schoenherz
Published by Rockoko Music GEMA
Produced by Peter Hauke for Rockoko Production
℗ 1979 Elektra Records

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069 A Division of Warner Communications Inc.

# SUPERMAX
# FLY WITH ME

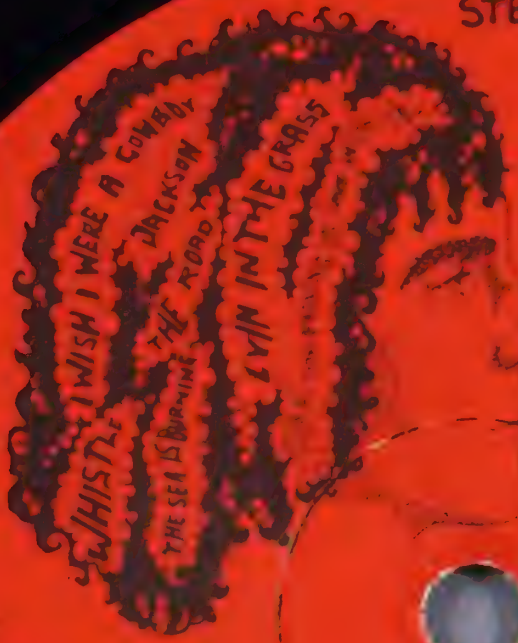
**SIDE TWO**
**6E-193-B SP**
**STEREO**
**PROMOTION COPY**
**NOT FOR SALE**

1. IT'S A LONG WAY TO REACH HEAVEN 4:15
2. REGGAE FEVER 3:30
3. AIN'T GONNA FEEL 8:30

All titles written by Kurt Hauenstein
Published by Rockoko Music, GEMA
Produced by Peter Hauke for Rockoko Production
℗ 1979 Elektra Records

Mfg by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/ A Division of Warner Communications Inc

STEREO




Klenco Music

Soft side

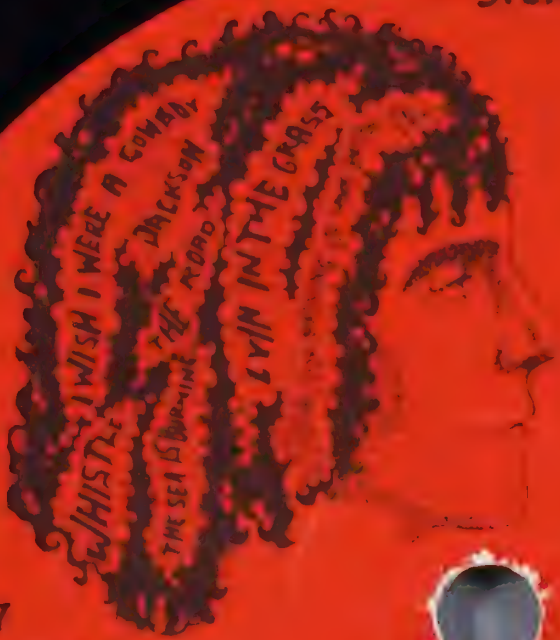
© 1977
Klenco, Inc.
ASCAP
78 x 64

## Richard Klender

Welcome to my life 3:15
Fallin' in love with You 2:52
Have you always been lonely 3:30
Someday 3:52
Most of all 3:08
Bring me back your sunshine way 3:10

produced, written, & arranged by
Richard Klender

STEREO




Klenco Music

HARD side

℗ 1977
Klenco, Inc.
78 x 64

## Richard Klender

| | |
|---|---|
| Money's Tight | 3:45 |
| It's Unbelievable | 3:31 |
| Home Cookin' | 2:48 |
| Dirty Music | 3:09 |
| High Hopin' | 2:25 |
| Take me Angel | 3:43 |

produced, written, & arranged by
Richard Klender

# THE ROBERSONS

Side One
Stereo
33 1/3 RPM
B.M.I.

R.O.B. 63781
Produced by
Sly Williams

## THIEF IN THE NIGHT

1. Thief In The Night 8:02
   Gloria Roberson B.M.I.
2. Rockin & Rollin For Jesus 4:17
   Suberta Roberson B.M.I.
3. Ready For His Call 6:37
   Suberta Roberson B.M.I.
4. People It's Time To Pray 3:15
   Gloria Roberson B.M.I.

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THE ROBERSONS
Side Two
Stereo
33 1/3 RPM
B.M.I.
RBR 6774
Processed by
Sir Williams
THIEF IN THE NIGHT
1. I Can Depend On God 6:02
Slyster Sledge B.M.I.
2. He'll Be Right There 5:35
Gloria Roberson B.M.I.
3. Lord Of My Life 3:14
Suberta Roberson B.M.I.
4. 113 Psalm 5:40
Words From The Scripture B.M.I.
5. Movin Up The Kings Highway 3:29
Suberta Roberson B.M.I.
© ℗ 1987 Bric Records, P.O. Box 161, N. Tarrytown, N.Y. 10591 Phone: 914-631-5075

ATS.

JIVE

# HE'S THE DJ, I'M THE RAPPER
# D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 A
℗ 1988 Zomba
Recording Corp.

RECORD ONE
SIDE 1
33⅓ RPM
STEREO

1. A NIGHTMARE ON MY STREET 6:08
(W. Smith-J. Townes-P. Harris)
2. HERE WE GO AGAIN 4:00
(W. Smith-J. Townes-P. Harris)
3. BRAND NEW FUNK 4:04
(W. Smith-J. Townes)
4. TIME TO CHILL 4:25
(W. Smith-J. Townes)
5. CHARLIE MACK-THE FIRST OUT THE LIMO 4:43
(W. Smith-J. Townes)

Zomba Enterprises Inc., ASCAP/Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS, N.A.C., U.S.A.

JIVE

# HE'S THE DJ, I'M THE RAPPER
# D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 B
℗ 1988 Zomba
Recording Corp.

RECORD ONE
SIDE 2
33⅓ RPM
STEREO

1. AS WE GO 6:00
(W. Smith-J. Townes)
2. PARENTS JUST DON'T UNDERSTAND 5:35
(W. Smith-J. Townes-P. Harris)
3. PUMP UP THE BASS 5:11
(W. Smith-J. Townes)
4. LET'S GET BUSY BABY 4:15
(W. Smith-J. Townes)
5. ANOTHER SPECIAL ANNOUNCEMENT 2:12
(W. Smith-J. Townes-C. Holmes)

Zomba Enterprises Inc., ASCAP/Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS, N.Y.C., N.Y.

# HE'S THE DJ, I'M THE RAPPER
## D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 C
℗ 1988 Zomba
Recording Corp.

RECORD TWO
SIDE 3
33⅓ RPM
STEREO

1. LIVE AT UNION SQUARE, NOVEMBER 1986 4:03
(W. Smith-J. Townes)
2. D.J. ON THE WHEELS 3:36
(J. Townes)
3. MY BUDDY 3:36
(W. Smith-C. Holmes)
4. RHYTHM TRAX - HOUSE PARTY STYLE 4:40
(W. Smith-J. Townes)

1, 2, 3 Produced by D.J Jazzy Jeff & The Fresh Prince/4 Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Zomba Enterprises Inc., ASCAP/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS

JIVE

# HE'S THE DJ, I'M THE RAPPER
## D.J. JAZZY JEFF & THE FRESH PRINCE

**J1-1091**
**J1 1091 D**
℗ 1988 Zomba
Recording Corp.

**RECORD TWO**
**SIDE 4**
**33⅓ RPM**
**STEREO**

1. **HE'S THE DJ, I'M THE RAPPER** 6:10
(W. Smith-J. Townes)
2. **HIP HOP DANCER'S THEME** 3:45
(J. Townes)
3. **JAZZY'S IN THE HOUSE** 4:10
(J. Townes)
4. **HUMAN VIDEO GAME** 5:40
(W. Smith-C. Holmes-J. Townes)

3 Produced by D.J. Jazzy Jeff & The Fresh Prince/1, 2, 4 Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Zomba Enterprises Inc., ASCAP/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS

YES RECORDS

Young Energetic Sounds

# BRANDON

**SIDE B**
**STEREO**
**YS5354**
Kenix Music (ASCAP)
YES MUSIC

**PROMOTIONAL COPY**
**NOT FOR SALE**
**33⅓ RPM**
YS5354-B
© 1987

**"SPECIAL BONUS"**
**VICIOUS 6:48**
**(I Ain't Easy Money)**
(K. Nix)

Produced by Kenton Nix for MHP Productions
Recorded at Sorcerer Sound Studio
Recording & Mix Engineer: Mario Salvati
Executive Producer: Michael Fauntleroy

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Manufactured & Distributed by
Young Energetic Sounds, Inc.
517 East 35th St.
Brooklyn, N.Y. 11203

HH 400 A
STEREO

FRESH
SIDE

1. THE SHOW . . . . Douge E. Fresh
2. LA DI DA DI . . . . Slick Rick
3. THE ROOF IS ON FIRE . . . . Roc Master Scott

For Loud Sound Systems

HH 400 B
STEREO

FRESHER
SIDE

1. MONA LISA . . . . Slick Rick
2. SOUTH BRONX . . . B.D.P.
3. NOBODY BEATS THE BIZ . . . . Bix Markie

For Loud Sound Systems

URANIA
HI-FI MARCH AROUND THE WORLD
SOUSA
1. Stars and Stripes Forever
2. El Capitan — 3. King Cotton
4. Diplomat March
UR 9015
Side A
ELGAR
5. Pomp and Circumstance
ARNOLD
6. River Kwai March
Musikkorps der Bundeswehr, Hamburg
Capt. GERHARD SCHOLZ, conductor
HIGH FIDELITY
MADE IN U.S.A.

URANIA
HI-FI MARCH AROUND THE WORLD
SOUSA
1. The Liberty Bell
2. Hands Across the Sea
FUCIK
3. Florentine March — 4. Entrance of the Gladiators
UR 9015
Side B
SOUSA
5. Hail to the Spirit of Liberty
JOHANN STRAUSS, JR.
6. Radetzky March
Musikkorps der Bundeswehr, Hamburg
Capt. GERHARD SCHOLZ, conductor
HIGH FIDELITY
MADE IN U.S.A.

# HIGH HOLY DAYS LITURGY

## Beth Am Choir Sings

Side 1
Stereo

VC-1656A
33⅓ rpm

I WILL LIFT UP MINE EYES (Psalm 121) Hilton Ford
HAN-SHOMAH LACH (Traditional) Soloist: J. Wilens
ZOCHREYNU (Remember Us For Life) Spivak
AT CHATEYT CHAYIM (W. Schweitzer, 1803-1882)
TOVA L'HONTOT'A (Janowski) Soloist: N. Norton
MAY THE WORDS (S. Rosenbaum, c. 1621)
V'YOMRU (Janowski) Soloist: N. Norton
VA-ANACH-NU (S. Salmon, 1865-1930)
OLEYNU (Traditional)
DIVINE MAJESTY (Janowski) Soloist: E. Lantz

Produced by
Vista Productions
San Francisco

# HIGH HOLY DAYS LITURGY

## Beth Am Choir Sings

Side 2
Stereo

VC 14338
33⅓ rpm

KOL NIDRE (Traditional) Soloist: J. Beauchamp
V'AL KULAM (Traditional) Soloists: J. Wilcox, B. Lamm
K'DUSHAH (Ellstein)
SHOFAR BLESSINGS (Traditional) Soloist: J. Beauchamp
ALL YE DWELLERS (Pinsuti, 1916)
AYTS CHAYIM, HASHIVENU (Traditional)
Soloist: J. Beauchamp
V'YOMRU CHA (Berlinski, 1959)

*Produced by*
*Vista Productions*
*San Francisco*

AS-11408-A
LONG
(SP)
ASCAP
At Home Music and
Baby Dump Music
Time 10:17
℗ 1979 by
Elektra Records
STEREO

elektra

# FIVE SPECIAL
# WHY LEAVE US ALONE

(Ron Banks/Tony Green/Raymond Johnson)
Produced by Ron Banks for Baby Dump, Inc.
in association with At Home Productions
Mixed by Rick Gianatos

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/A Division of Warner Communications Inc.

AS-11408-A
SHORT
(SP)
ASCAP
At Home Music and
Baby Dump Music
Time 5:54
℗ 1979 by
Elektra Records
STEREO

elektra

# FIVE SPECIAL
# WHY LEAVE US ALONE

(Ron Banks/Tony Green/Raymond Johnson)
Produced by Ron Banks for Baby Dump, Inc.
in association with At Home Productions
Mixed by Rick Gianatos

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069 / A Division of Warner Communications Inc.

# HIP ROCK

**SIDE TWO**
**33⅓ RPM**
**STEREO**

**P-0001**
**GOLD CARD MUSIC, ASCAP**
**℗ © 1987**
**PARADISE RECORDS, INC.**

**1. SKATEBOARDIN'** (Vocal) 3:30
(L.G. Lee, R. Jordan)

**2. SKATEBOARDIN'** (Instrumental) 3:30

Produced by Rodney Jordan
at On Broadway Studios, NYC
Mixed by Rodney Jordan and Lami-G.
at Rawlston Studios, NYC
Engineered by Franklin Grant
Mastered by Herb Powers
Management: Platinum Artists
611 Broadway, Suite 629, NYC 10012

MANUFACTURED BY SOUND MAKERS, 1697 BROADWAY, SUITE 1404, NEW YORK, N.Y. 10019

# AKINYELE

## "THE BOMB"
[LP Version]
[Instrumental]

b/w

## "NO EXIT"
[LP Version]

## "OUTTA STATE"
[LP Version]

0-95965

MANANTIAL DE
ALABANZAS

Cantan:

MYRIAM DAMARIS Y CARMEN EMILY

LP-002
℗1981

LADO A
33 1/3 RPM
STEREO

1.- FIJATE ( Myriam Damaris)

2.- QUE HERMOSO (Carmen Emily)
(J.L.Santiago)

3.- PRONTO CRISTO VOLVERA (Myriam)

4.- PADRE NUESTRO (Duo)

5.- ALLI UNA GLORIA HA DE SER (MYriam)
(R.Sanchez)

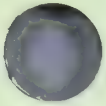
MANANTIAL DE ALABANZAS

Cantan:

MYRIAM DAMARIS Y CARMEN EMILY

LADO B
33 1/3 RPM
STEREO

LP-002
℗ 1981



1.- QUERIDO AMIGO (Carmen)
( D.Rodriguez)

2.- QUIERES SER SALVO? (Myriam)

3.- AMALO TU (Carmen)
(W.Otero)

4.- QUISIERA OLVIDAR (MYriam)
(D.Rodriguez)

5.- BUENO ES ALABARTE (Carmen)
( R.SAnchez)

SIDE 1
SINGING REDEEMED
mfg. by Century RECORDS
STEREO
44431
1. RUNNING - 5:45 R. Gazowsky
2. NO YOUR NOT ALONE - 5:27 R. Gazowsky
3. WHITHER SO EVER THOU GOEST - 3:45 R. Gazowsky
4. ONE LONG DAY - 3:30 R. Gazowsky
5. ITS BEEN GOOD - 3:15 R. Gazowsky
33⅓

SIDE 2
SINGING REDEEMED
mfg. by Century RECORDS
STEREO
44431
6. LOST IN THE SHELTER OF HIS LOVE - 5:15
R. Gazowsky
7. HE LIFTED ME - 3:40 N. Granquist
8. I BELIEVE - 3:50 R. Gazowsky
9. I'LL BE WATCHING - 5:15 R. Gazowsky
10. ANY KIND CAN COME - 4:20 R. Gazowsky
11. MY SEARCH - 2:30 R. Gazowsky
33⅓

RCA VICTOR

RCA

LOS DELFINES IN SHOWTIME EXTRAVAGANZA
EL VANGUARD [Vol. II]

LPM-10281
3E5VP-2008
D/L M.18278-1964

CARA 1

Impuesto de lujo a muebles Permiso n.º 3.124

1. SINTONIA (The rain in Spain de "My fair lady") (J. A. Lerner-F. Loewe) SEVILLA (BIEM) (I. Albéniz) LADY OF SPAIN (E. Reaves-T. Evans) - 2. A TU VERA (SGAE) (R. de León-J. Solano) 3. LLORANDO ME DORMI (B. Capó) - 4. FLAMENCO ROCK (P. O. Cariaggi-G. Malgoni-Vers. esp.: F. Carreras) - 5. LUMINARIAS (G. Villota-I. Imperatore) - 6. ESPAÑOLA (E. Tarife) 7. PAZ (SGAE) (C. Laporta-I. Sola)

CARMEN MARTIN GRANADOS, JOSE MUÑOZ RELANO y MIGUEL BORREGO MORILLO. Accompanied by Mario Vilches y "Sus Colosos"

"PRODUCT OF RCA ESPAÑOLA, S.A. SPAIN" TRADE MARK (R) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA). FABRICADO EN ESPAÑA POR FONOGRAM, S. A. (R) REGISTERED MARCA REGISTRADA
DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA RESERVADOS
PROHIBIDA LA DUPLICACION, EJECUCION PUBLICA Y RADIACION DE ESTE DISCO

RCA VICTOR

RCA

LOS DELFINES IN SHOWTIME EXTRAVAGANZA
EL VANGUARD (Vol. II)

LPM-10281
3E5VP-2009
D/L M. 18278-1964

CARA 2

Impuesto de lujo
a metálico
Permiso n.º 3.124

1. GUATRO SENDEROS (SGAE) (F. Naranjo-I. Román-M. Naranjo)
2. TE HAN VISTO CON OTRO (T'hanno domenica sera) (Mogol-Del Prete-A. Celentano) - 3. CUANDO CALIENTA EL SOL (C. y M. Rigual)
4. LA NOVIA (A. Prieto) - 5. HAVA NAGILA (A. Z. Idelsohn)
5. LA BALADA DE LA TROMPETA (Ballata della tromba) (BIEM)
(F. Pisano) - 7. SINTONIA (The rain in Spain de "My fair lady")
(J. A. Lerner-F. Loewe) SEVILLA (BIEM) (I. Albéniz)
LADY OF SPAIN (E. Reaves-T. Evans)

CARMEN MERTIN GRANADOS, JOSE MUÑOZ RELANO
y MIGUEL BORREGO MORILLO. Accompanied by
Mario Vilches y "Sus Colosos"

PRODUCT OF RCA ESPAÑOLA, S.A. SPAIN • TRADE MARK (S) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
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RESERVADOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA • PROHIBIDA LA DUPLICACION, EJECUCION PUBLICA Y RADIACION DE ESTE DISCO

ODEON

INDÚSTRIA BRASILEIRA

33 1/3 R.P.M.

# É PRÁ TODO MUNDO CANTAR

## BLACK-OUT COM CÔRO E RITMO

BB-XLB 10.353

ALTA FIDELIDADE

1 - É BOM PARAR - O ORVALHO VEM CAINDO / GENERAL DA BANDA * (Rubens Soares) ** (Noel Rosa - Kid Pepe) *** (Salvyo de Melo - Tancredo Silva - José Alcides)

2 - JARDINEIRA / GRAU 10 / AURORA * (Benedicto Lacerda - Humberto Porto) ** (Ary Barroso - Lamartine Babo) *** (Mario Lago - Roberto Roberti)

3 - A VOZ DO MORRO / ATIRA A PRIMEIRA PEDRA / É COM ESSE QUE EU VOU * (Zé Kéti) ** (Ataulfo Alves - Mario Lago) *** (Pedro Caetano)

MOFB 3.124

Notável

SÃO BERNARDO DO CAMPO-RUA 6 Nº 351 - S. PAULO - BRASIL

INDÚSTRIAS ELÉTRICAS E MUSICAIS FÁBRICA ODEON S.A.

ESTE DISCO ESTÁ PROIBIDO DE SER VENDIDO

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS - A REPRODUÇÃO, A EXECUÇÃO PÚBLICA E A RADIODIFUSÃO

Odeon
MARCA REGISTRADA
ODEON
INDÚSTRIA BRASILEIRA
33 1/3 R.P.M.
É PRÁ TODO MUNDO CANTAR
BLACK-OUT COM CÔRO E RITMO
BR-RLD 10.354
ALTA FIDELIDADE
1 - QUEM SABE, SABE / SACA-ROLHA / TOURADAS EM MADRID
* (Dora Sandoval - Carvalinho) ** (Zé da Zilda - Zilda - Waldir Machado) *** (Alberto Ribeiro - João de Barro)
2 - MADALENA / ENLOUQUEUEI / IMPÉRIO DO SAMBA
* (Ary Macedo - Avrton Amorim) ** Luiz Soberano - Waldomiro Pereira - João Sale) (Zé da Zilda - Zilda
3 - CHIQUITA BACANA / PIERROT APAIXONADO / ALLAH-LA-Ô * (João de Barro - A. Ribeiro)
** (Noel Rosa - Heitor dos Prazeres)
*** (Antonio Nassara-Haroldo Lobo)
MOFB 3.124
Natável
SÃO BERNARDO DO CAMPO - RUA 6 - Nº 65 - EST. S. PAULO - BRASIL
DISCOS FONOGRÁFICOS E MUSICAIS FÁBRICA ODEON S.A.
1 LADO DE DISCOS DO PRODUTOR FONOGRÁFICO É DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS - A REPRODUÇÃO A EXECUÇÃO PÚBLICA E RADIODIFUSÃO DESTE DISCO SEM AUTORIZAÇÃO

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-A
33 1/3 RPM.
DISCO 1
1.- MEXICO LINDO Y QUERIDO (Chucho Monge)
2.- OLD MAN RIVER (Jerome Kern)
3.- TOREADOR (De la Opera Carmen) (Bizet)
4.- MI GITANA (Esperón-y Cortázar)
5.- GRANADA (Agustín Lara)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 1
1.- ABISMO (Jorge Negrete)
2.- PERDONAME (Manuel Esperón)
3.- EL CORTIJO (Manuel Esperón)
4.- BABALU (Margarita Lecuona)
5.- SERENATA MEXICANA (Manuel M. Ponce)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-A
33 1/3 RPM.
DISCO 2
1.- AY JALISCO NO TE RAJES
(E. Cortázar-M. Esperón)
2.- CUBA DE MI VIDA (Jorge Negrete)
3.- AGUA DE POZO (Chucho Palacios)
4.- DRUME NEGRITA (Eliseo Grenet)
5.- CHAPARRITA CUERPO DE UVA
(E. Cortázar-M.Esperón)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
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HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
Ⓟ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 2
1.- QUE TE CUESTA (E. Cortázar-M. Esperón)
2.- LA CANCION DE LOS VAQUEROS
(E. Cortázar-M. Esperón)
3.- CARTA DE AMOR (E. Cortázar-M. Esperón)
4.- AUNQUE ME CUESTE LA VIDA
(E. Cortázar-M. Esperón)
5.- VENGO A VERTE OTRA VEZ
(M. Esperón-E. Cortázar)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA REPRODUCCION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S.A. AV. UNIVERSIDAD 1273

DIMSA

# "JORGE NEGRETE"

MONOESTEREO

Ⓟ - 1978

JD-2031-A

33 1/3 RPM.

DISCO 3

1.- CUANDO QUIERE UN MEXICANO
(E. Cortázar- M. Esperón)
2.- PERO POR DESGRACIA (D. R. A.)
3.- ASOMA TU CARITA MORENA (D. R. A.)
4.- EN MEDIO DEL VALLE (D. R. A.)
5.- JALISCO CANTA EN SEVILLA (D.R.A.).

JORGE NEGRETE

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION

HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

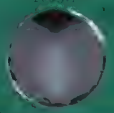
DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 3
1.- DI QUE ME QUIERES (M. Esperón)
2.- TRISTE ES LA VIDA (Roberto Peredo)
3.- TE VENGO A DECIR ADIOS (A. Esparza Oteo)
4.- PAGAR ES CORRESPONDER (D. R. A.)
5.- EL GALLERO (E. Cortázar-M. Esperón)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove



SIDE 1
15819

Orchestra
1. MARCH (Prokofiev)
Conductor, Thomas Haynes
Bel Canto Choir
2. CHRISTMAS IS COMING
Conductor, Thomas Haynes
Concert Chorale and Harmoneers
3. MASTERS IN THIS HALL
Conductor, Robert Pearson
Tumblers and Orchestra
4. SCHERZO (Shostakovitch)
Tumblers Director, Don Allin
Concert Chorale and Harmoneers
5. THE BOARS HEAD CAROL
Mummers
6. PYRAMUS AND THISBE (Shakespeare)
Stage Direction, Florence Schwimley

Berkeley High School
Arts Federation

# "PLUM PUDDING"

**Narrator: Eric Partch**

Aeolian Choir
1. O COME, O COME, EMMANUEL
2. MAGNUM NOMEN DOMINI (Campbell-Watson)
Concert Chorale

33⅓ RPM
Microgroove

**SIDE 4**
15819

3. HODEI CHRISTUS NATUS EST (Willan)
Aeolian Choir
4. THE ANGELS AND THE SHEPHERDS (Kodaly)
Concert Chorale
5. STARS LEAD US EVER ON (Gaul)
Soprano Soloist, Julia Hill
Finale
6. GLORIA IN EXCELSIS (Traditional)

Recorded by
Century Custom Recording Service
LaMont Bench, Franchise Associate
[illegible]6

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove

SIDE 2
15819

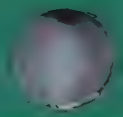
Dance Club and Orchestra Ensemble
1. SHEPHERD'S DANCE (Susato)
Dance Club Directors: Elizabeth Patterson, Jean Gregersen
Concert Chorale
2. WASSAIL SONG - Bel Canto Choir and Band Ensemble
Band Director, Robert Lutt
3. DECK THE HALLS
4. O COME ALL YE FAITHFUL
5. O LITTLE TOWN OF BETHLEHEM
6. JOY TO THE WORLD
7. SILENT NIGHT - Bel Canto Choir
8. GREENSLEEVES - Concert Chorale
9. WE WISH YOU A MERRY CHRISTMAS

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove



SIDE 3
15819

Aeolian Choir

1. COVENTRY CAROL

2. CAROL OF THE DRUM (Davis)
Conductor, Jacqueline Hardester
Concert Chorale

3. PAT-A-PAN; SUNNYBANK
Orchestra

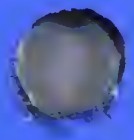
4. KOL NIDREI (Bruch)
Cello Soloist, Lee Duckles

# LOST THEN FOUND

DAYBREAK
Georgian Banov and Betsy Hernandez
©1982 Garden Valley Music

DAUGHTERS AND SONS OF THE NIGHT
Gary Sanford Paxton
M.U.D.A.S.A. Int'l Inc. ASCAP

STEREO
33 1/3 RPM



Side One
406051XA

ISN'T SIN FUN?
Noble-Eram Music
© 1984

ROMANS VII
Keith Green
© 1980 Birdwing Music / Cherry Lane Music Pub. Co. Inc.

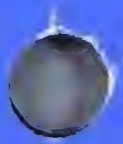
HE ROLLED THE STONE AWAY
Noble-Eram Music
© 1984

# LOST THEN FOUND

RUNNING
Noble-Eram Music
℗ 1984

MOTHERS AND MARTYRS
Noble-Eram Music
℗ 1984

STEREO
33 1/3 RPM



Side Two
406051 X B

ITS BEEN SO LONG SINCE I CRIED
(Duane's Song)
Noble-Eram Music
℗ 1984

OH LORD, I NEED YOUR LOVE
Noble-Eram Music
℗ 1984

MASTER KEY
Noble-Eram Music
℗ 1984

TONSTUDIO ENGELSMANN & BURGHARDT OHG. CASTROP-RAUXEL
URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNL. GEBR.), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

LIFA RECORDS

ST 33

St 40 4094

GEMA

Seite 1

# Klavierspiele von Hartmut Klug

**Rondo all'ingharese** Ludwig van Beethoven
(genannt: „die Wut über den verlorenen Groschen")

**Die Abenteuer einer weltbekannten Sonate**

**Häns'chen klein,** à la manière de . . .

**Marsch (KV 408)** Wolfgang Amadeus Mozart

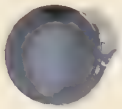
Aufgenommen in Wuppertal 1974

LIFE RECORDS
TONSTUDIO ENGELSMANN & BURGHARDT OHG. CASTROP-RAUXEL
URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNL. GEBR.), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN
ST 33
St 40 4094
GEMA
Seite 2
Klavierspiele von Hartmut Klug
Perpetuum mobile frei nach Strauss
Hommage Manuel de Falla
Carillon Alfredo Casella
Ouverture zu „Barbier von Sevilla“
Gioacchino Rossini
Aufgenommen in Wuppertal 1974

# FIDDLERS THREE

## Hoiles, Barnhart & Weiss

LP S 1604
STEREO



SIDE ONE
33 1/3 RPM

1. LIBERTY [1:32]
2. LEATHER BRITCHES [1:17]
3. WILSON'S CLOG [1:29]
4. SUGARFOOT RAG [1:06]
5. BLACK VELVET WALTZ [2:04]
6. UNDER THE DOUBLE EAGLE [1:31]
7. WHISKEY BEFORE BREAKFAST [1:39]
8. RAGTIME ANNIE [1:37]

# FIDDLERS THREE

## Hoiles, Barnhart & Weiss

LP S 1604
STEREO

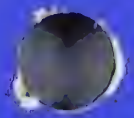
SIDE TWO
33⅓ RPM

1. McLEOD REEL [1:27]
2. BLACK MOUNTAIN RAG [1:30]
3. OFF TO CALIFORNIA [2:21]
4. KENTUCKY WALTZ [1:47]
5. RATTIGAN'S REEL [1:33]
6. CAMPBELL'S FAREWELL [1:32]
7. HELL AMONGEST THE YEARLINGS [1:35]
8. EIGHTH OF JANUARY [1:01]

# ALL PHILADELPHIA
# JUNIOR HIGH SCHOOL
# MUSIC FESTIVAL

May 13, 14, 1964

Side One



PRC 64-603A

BARRATT JUNIOR HIGH SCHOOL CHOIR

Brother James' Air ..... arr. Jacob
Psalm 150 ..... Franck

Conductor: Alice M. Tucker

TILDEN JUNIOR HIGH SCHOOL ORCHESTRA

Tenderly ..... Lawrence and Gross, arr. Muller
Death and the Maiden ..... Schubert-Harris

Conductor: Francis M. D'Amico

SAYRE JUNIOR HIGH SCHOOL ORCHESTRA

El Tanguillo ..... Jurey
Processional ..... Wagner Taylor

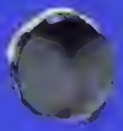
Conductor: Nancy C. Urrasio

Recorded and Produced by
Philadelphia Recording Center
8612 Germantown Avenue

# ALL PHILADELPHIA
# JUNIOR HIGH SCHOOL
# MUSIC FESTIVAL

May 13, 14, 1964

Side Two



PRC 64-603B

WAGNER JUNIOR HIGH SCHOOL ORCHESTRA

Choral Fugue ..... Bach

A Festival Piece ..... Del Borgo

Conductor: Elliot A. Del Borgo

LINCOLN JUNIOR HIGH SCHOOL ORCHESTRA

Themes from the "Pastoral Symphony"

Beethoven-Anderson

Overture Selection from "The Pearl Fishers"

Bizet-Reibold

Conductor: Bruno Rondinelli

Recorded and Produced by
Philadelphia Recording Center
8612 Germantown Avenue

# Rural Rhythm

PRESENTS

GOSPEL SONGS

## THE UPCHURCH FAMILY

GOOD AND COUNTRY

R.R.U.F. 205 - A

33⅓ RPM LP

SAGE BRUSH MUSIC BMI
BOX 521 ARCADIA, CALIF.

CUSTOM HI FIDELITY
PRODUCTION BY
RUSTY YORK

1. EVERYBODY WILL BE HAPPY 1:34
2. COUNTING MY BLESSINGS 1:46
3. I DREAMED ABOUT HEAVEN 2:41
4. ALL THE WAY TO HEAVEN 2:33
5. WHEN JESUS CALLS 1:42
6. THERE ARE NO SHORT CUTS 1:42
7. THE DAY MY DADDY PRAYED 2:05
8. I'M GONNA WALK WITH JESUS 1:34
9. I CAN'T MAKE IT BY MYSELF 1:09
10. JUST A CLOSER WALK 2:35

floppy disc

Program One: SPIN ME FORWARD
Program Two: VIDEO ADDICTION

CR-2001-FD

BYRON PAYNE - Lead vocals, keyboards, bass
RANDY BAILEY - vocals, guitar
PAUL MATHESON - vocals, drums

Produced by Doug Groover

BMI

ULTRA TREC RECORDS™

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*Ultra Trec Records ★ P.O. Box 200, Friendswood, Texas 77546 ★ Made in U.S.A. ★ copyright 1984 Ultra Trec Records.*

# experience the"Third Wave"

Take the best out of the present and mix it with innovations of the future and you have technorock at its peak.

By using the traditional guitar-drum format in combination with the latest synthesizer soumds, CODE RED has created a new and exciting dance and concert presentation.

Byron Payne (bass, keyboards, vocals), Randy Bailey (guitar, keyboards, vocals), and Grant Averill (keyboards), deliver all original music backed by the hard driving beat of Paul Matheson (drums, vocals). Together, accompanied by a phenomenal light and stage show, they carry you through the "Third Wave" and beyond.

CODE RED has also just completed their first release, a single from their upcoming album, "Video Addiction". The single entitled "Floppydisc", contains two tracks, "Spin Me Forward" and the title track from the album, "Video Addiction". With this new music in hand and more to come, CODE RED is destined to make its mark on the new music age. Don't let the "Third Wave" pass you by. Experience it with CODE RED.

CODE RED on ULTRA TREC RECORDS

THE SHOWPLACE
LIKE NOPLACE

"ATLANTIC CITY"
Joe Valino

PROMOTIONAL COPY — NOT FOR SALE

# A MOMENTO OF YOUR EVENING AT THE SHOWPLACE LIKE NO PLACE.

All year long Resorts International features the world's most popular entertainers in our Superstar Theatre. Frank Sinatra, Diana Ross, Liberace and Johnny Mathis are just some of the headliners presented here.

And now Resorts is happy to present something a little different. It's a new song which captures the spirit of the new Atlantic City. Recorded by song stylist Joe Valino and composed by William S. Borrelli (who has written songs for Tony Bennett, Robert Goulet, Bobby Vinton and others), the song "Atlantic City" will serve as an excellent remembrance of your visit to Atlantic City and your evening at The Showplace Like No Place. We hope you will enjoy the song. And we know you will enjoy your stay at Resorts International.

RESORTS INTERNATIONAL HOTEL • CASINO
NORTH CAROLINA AVE. & BOARDWALK
ATLANTIC CITY, NJ 08404
**(609) 344-6000**

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
DNTST
DNTSA
Ha5Bd0309
McKay

# TM

TM Productions, Inc.

Ⓟ TM Productions, Inc. 1978

See accompanying lyric sheet for cut-by-cut listing.

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978

See accompanying lyric sheet for cut-by-cut listing.

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# TM

TM Productions, Ir

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
Tontut Asialla
Reima Helminen
Ha5Bd0307
McKay

# The Mellow Sound

DISC ONE
PRESENTATION

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# The Mellow Sound

TM

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

TM's just cut a new hit album. It's called The Mellow Sound. And it's full of songs that'll identify your station and help build your image. That's right, songs. Like the music you play.

The Mellow Sound feels good. It feels right. So you can play a Mellow Sound song to keep your identity up, without interrupting the music flow. And that opens the way for longer periods of continuous music.

The songs of The Mellow Sound *work* with AOR programming. You know how important good transitions and flow are to your station. These image songs will enhance that flow.

Some of the songs have been designed for specific dayparts and audience appeal. And every cut comes with a shorter version, for use when quicker identification is preferred.

Putting The Mellow Sound to work for YOU is smart programming.

℗ TM Productions, Inc. 1978

See accompanying disc for cut-by-cut review and titles.

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
DNTST
DNTSA
Ha5Bd0308
McKay

TM

TM Productions, Inc.

# The Mellow Sound

DISC TWO
CUTS BY TITLE
(continued from disc one)

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# The Mellow Sound

TM

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

**THE FOLLOWING CUTS APPEAR ON DISC ONE, SIDE TWO:**

| CUT | TITLE | TIME |
|---|---|---|
| 1) | "MUSIC MAKES YOU FEEL GOOD" | :38 |
| | a) short version | :07 |
| 2) | "A SONG FOR ALL MOODS" | :50 |
| | a) short version | :20 |
| 3) | "WHAT YOU DO TO ME" | 1:08 |
| | a) short version | :14 |
| 4) | "LIKE TO KEEP YOU" — group vocal | :39 |
| | a) short version | :14 |
| 5) | "LIKE TO KEEP YOU" — duet vocal | :39 |
| | a) short version | :14 |
| 6) | "YOU CAN'T CHANGE HER" | :30 |
| | a) short version | :14 |
| 7) | "TOP O' THE MORNIN'" | 1:07 |
| | a) short version 1 | :14 |
| | b) short version 2 | :07 |

**THE FOLLOWING CUTS APPEAR ON THIS DISC, SIDE ONE:**

| | | |
|---|---|---|
| 8) | "SPECIALLY FOR YOU" | :45 |
| | a) short version | :10 |
| 9) | "WOMAN" | 1:10 |
| | a) short version | :20 |
| 10) | "COME A LITTLE CLOSER" | :43 |
| | a) short version | :18 |
| 11) | "TOGETHER FOREVER" | 1:13 |
| | a) short version 1 | :27 |
| | b) short version 2 | :07 |
| 12) | "THE MINSTREL" | 2:20 |
| | a) short version | :25 |

**THE FOLLOWING CUTS APPEAR ON THIS DISC, SIDE TWO:**

| | | |
|---|---|---|
| 13) | "LONG SONGS" | 1:16 |
| | a) short version | :15 |
| 14) | "WE'VE GOT THE SUNSHINE" | :09 |
| 15) | NIGHT" | 1:15 |
| | a) short version | :15 |
| 16) | "CALL FROM THE COAST" | :58 |
| | a) short version | :13 |
| 17) | "TIME TO TAKE YOUR TIME" | :45 |
| | a) short version | :15 |
| 18) | "THE MUSIC SHINES ON" | :58 |
| | a) short version | :14 |

℗ TM Productions, Inc. 1978

See accompanying disc for presentation.

# akvarium

HUR LÄNGE KAN DU HÅLLA ANDAN?

STEREO 45 THIS MICROGROOVE RECORD MUST BE PLAYED WITH A SAPPHIRE LIGHT WEIGHT PICKUP

*välkommen till*

# akvarium

90 02 24

SIDA A **Neontetra** KLUBB MIX

SIDA B **Barracuda** DJUPSVART MIX

**Musiken stulen & ihopsatt av Bullen. Producerad & mixad av Ⓡ. Arrangerad av PeGe.**
**Namngivning av JiGe. Formgivning av Cousteau Twins. Tryckt av SIB-tryck (*tack* Rune).**
**Fan mail till *akvarium:* Karlbergsvägen 14, 113 27 Stockholm.**

AKV 1

1990 Rolfs Records & Bun music

Vi vill tacka Gud och Alla'h, våra familjer, Kalle, Stina, Peter, Stefan, Katarina, Omar, Thomas, Niclas, Ulis, Anna, Christer, Johan, Ursula, Oskar, Tom, Peppe, Teddy, Torbjörn, Kaiser bil, Jocke, DJ Jazzynice, Jonathan, Marie, Charlotte, Ia, Jossan, Sanna, Rolfs Kök, Pa & Co, Miquelle, Raffa, Kim, Nina, Filippe, Jan, Catarina, Björn, Boris, Bobo, Henrietta, Lotta, Caroline, Yvonne, Dan, Kurt, Sandro, Oskar, Anders, Annelie, Olof, Fabrizio, Li, Jennifer, Frank, Jannike, Robin, Tranan, Spirit, Claes, Vita duvan, Frida, Vincent, Hedvig, Veronica, Patrik, Jens, Ulf, Thorleif, Åsa, Inger, Martin, Marianne, Vendela, Catherine, Petra, Guy, Tim, Alex, Per, Staffan, Simone, Bano, Tessi, Henrik, Måns, Marcus, Filippa, Plug, Gunnar, Sven, Lisbet, Helena, Dodd, John, Joel, Petter, Loise, Sweger galleri, Slitz, Ingrid, Ulla Dylan, Base, Mauro, Grodan, Rebecca, Derek, Nina, Jesper, Lukas, Bosse, Ludwig, Mattias, Greger, Jasmine, Daniella, Mona, Simon, Ishan, Fabrice, Magnus, A Tribe Called Quest, Telegram Family, Robert, Kerstin, Olle, Jenny, Monique, katarina, Dorina, Stefano, Corado, Tage, Fredrik, Cecilia, Vilhelm, Harold, Hans, Knut, Josef, Irene, Lasse, Jeromi, Irwyn, Sidney, Henry, Isabella, Anton, Madeleine, Isak, Tuija, Irma, marika, Bida, Carmen, Maj, Agatha, Fridolf, Selma, Clint, Jackie, Sandra, Ole, Laila, Lars, Thord, Ulf, Lisa, Arne & Oskar

SIB-TRYCK

# CODE RED

## ULTRA TREC

BMI
CR-2001-FD
**The ONLY SIDE**

PLACE COIN HERE IF SOUNDSHEET SLIPS

33 1/3 RPM STEREO

1) **SPIN ME FORWARD**- (2:27) ©
-B. Payne

2) **VIDEO ADDICTION**- (3:24) ©
-B. Payne

MFD. IN U.S.A. BY EVA-TONE® CLEARWATER, FL.

840310S

EVA-TONE® SOUNDSHEETS

ISM
INTERNATIONAL SOUND OF MUSIC
ATLANTIC CITY
JOE VALINO
P.O. BOX 423, HADDONFIELD, N. J. 08033

ISM
INTERNATIONAL SOUND OF MUSIC
I'M NOT TO BLAME
JOE VALINO
P.O. BOX 423, HADDONFIELD, N. J. 08033

# the Tower of power

IMAGE
ID SERIES

EP 33 1/3

**PRESENTATION**
**AND CUTS**

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# THE ALTERNATIVE

IMAGE
ID SERIES

EP 33 1/3

## PRESENTATION AND CUTS

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-851

The Mellow Sound
DISC ONE
SIDE 1
EP 33 1/3
STEREO
PRESENTATION
TM
TM Productions, Inc.
℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# The Mellow Sound

**DISC ONE**
SIDE 2

EP 33 1/3
STEREO

**PRESENTATION**
(continued)
**AND CUTS BY TITLE**

**TM**

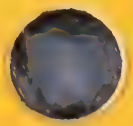
TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# The Mellow Sound

**DISC TWO**
SIDE 1

EP 33 1/3
STEREO



**CUTS BY TITLE**
(continued from previous disc)

**TM**

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# The Mellow Sound

**DISC TWO**
SIDE 2

EP 33 1/3
STEREO

**CUTS BY TITLE**
(continued)

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

EMI 2941A
EMI
Crime Buster
(Calvert-Hughes)
Coconut Airways Productions Ltd./ Heath Levy Music Co. Ltd.
Sponooch
Produced by Jeff Calvert and Geraint Hughes
℗ 1979 EMI Records Ltd.
All rights of the producer and of the owner of the recorded work reserved
Unauthorised public performance broadcasting and copying of this record prohibited
Made in Gt Britain
EMI 2941

EMI
2941B
EMI
Laserdance
(Calvert-Hughes)
Coconut Airways
Productions Ltd.
Sponooch
Produced by
Jeff Calvert and
Geraint Hughes
℗ 1979 EMI Records Ltd.
All rights of the producer and of the
owner of the recorded work reserved
Unauthorised public performance
broadcasting and copying
of this record prohibited
Made in
Gt Britain
EMI 2941

# BRONZE ARTISTS, LTD.

P. O. Box 4111
Phoenix, Arizona 85030

**STEREO**
TIME: 2:40
Play at 45 RPM
ASCAP

**SIDE ONE**
Record No.
BA - 7103
© 1971

## CUÉNTAME

(J. L. Armenteros)

**ARMANDO LAZARTE**
with
**THE NEW PERSWAYDERS**

# BRONZE ARTISTS, LTD.

P. O. Box 4111
Phoenix, Arizona 85030

**STEREO**
TIME: 3:50
Play at 45 RPM
ASCAP

**SIDE TWO**
Record No.
BA - 7104
© 1971

## GOODBYE, MI CHIQUITA

(H. E. Rodriguez)

**ARMANDO LAZARTE**

with

**THE NEW PERSWAYDERS**

owl
61X77
SIDE 1
Time 2:45
ASCAP
MARILYN
(M. Kean)
LANCE
Owl Recording Studios Inc 2551 Sunbury Rd. Columbus, Ohio 43219

owl
61X7 7
SIDE 2
Time 3:46
ASCAP
FIREBALL
(M. Soski)
LANCE
Owl Recording Studios Inc 2551 Sunbury Rd. Columbus, Ohio 43219

VANCO
45 RPM
Time: 2:10
Side 1
1004
XB-2226
WHEELS
(Torres-Stephens)
TOM BILYEU

# VANCO

45 RPM
Time: 2:10

Side II
1004
XB-2227

## BEER BARREL POLKA

(Lew Brown-Wladimir A. Timm-Jaromir Vejvoda)

**TOM BILYEU**

# SIPERBOWL

Recorded At:
"AFTER
DARK
STUDIO"

R. D. H.
SIDE ONE
(NR13080-1)

Performed By:
BOB HURST
Written By:
BOB HURST

# SIPERBOWL

Recorded At:
"AFTER
DARK
STUDIO"

R. D. H.
SIDE TWO
(NR13080-2)

Performed By:
BOB HURST
Written By:
BOB HURST

J

F H

RECORDS

SIDE 1

Produced by:
Eric Butler And
Fred Hisle
1988

FROM THE LP
"IN A BLUE
COUNTRY MOOD"
(AIH-960)

# SHE STILL HAS HOPE

FRED HISLE

JFH RECORDS - RT. 1 BOX 137 GEORGETOWN, TX. 78626

J

F H

RECORDS

SIDE 2

Produced by:
Eric Butler And
Fred Hisle
1988

FROM THE LP
"IN A BLUE
COUNTRY MOOD"
(AIH-961)

# A FOOL SUCH AS I

(Bill Trader)

## FRED HISLE

JFH RECORDS · RT. 1 BOX 137 GEORGETOWN, TX. 78626

STEREO
LP
SEVEN
33
ZSM 59341 JB
JS7-78
S7 31747
DEVIL WOMAN
From the Columbia LP "DEVIL WOMAN"
CS 8718 -M. Robbins-
MARTY ROBBINS
COLUMBIA
MADE IN U.S.A.
® "COLUMBIA" ® MARCAS REG.

STEREO
LP
SEVEN
33
ZSM 59342 JB
JS7-78
S7 31747
TIME CAN'T MAKE ME FORGET
From the Columbia LP "DEVIL WOMAN"
CS 8718 -M. Robbins-
MARTY ROBBINS
COLUMBIA
MADE IN U.S.A.
® "COLUMBIA" ® MARCAS REG.

polydor
JASRAC
KR 1141
B
ST 33
DISCO BEST HIT 4
ハロー・ミスター・モンキー
1. MACHO MAN(マッチョ・マン)
(J.Morali-H.Belolo-V.Willis-P.Whitehead)
2. GOOD NIGHT BABY(グッド・ナイト・ベイビー)
(M.Hiro-H.Mutsu)
Arr. by John "Good Luck" Smith
193 MANUFACTURE
(Vocal) Kingtones–1
Kingtones & Marie–2
℗'78
ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED RESERVED. MANUFACTURED BY POLYDOR K.K. JAPAN.

BAPTIST SUNDAY SCHOOL BOARD

July-August-September 1977

# YOUNG MUSICIANS RECORDING

Side 1
SSB 945

33 1/3 R.P.M.
STEREO

1. THE LORD IS GOOD TO ALL
   Turner
2. ONE WORLD, ONE LORD, ONE WITNESS
   Reynolds

©1977 The Sunday School Board of the Southern Baptist Convention.
This recording may be played on monaural equipment.

MATERIALS SERVICES DEPARTMENT

BAPTIST SUNDAY SCHOOL BOARD

July-August-September 1977

# YOUNG MUSICIANS RECORDING

Side 2
SSB 945

33 1/3 R.P.M.
STEREO

1. JESUS IS ALL THE WORLD TO ME
   Lowry
2. A PRAYER FOR TODAY
   Butler

℗1977 The Sunday School Board of the Southern Baptist Convention.
This recording may be played on monaural equipment.

MATERIALS SERVICES DEPARTMENT

TUNE: IN MY MERRY OLDSMOBILE

Intro.

Verse:
A lady fair sitting over there
Has had a birthday we hear.
Her name is Lelam, no one's her equal,
To us she is so dear.
She works with us with so much zeal
Her devotion is so very real,
She has a smile for every mile,
And this is how we feel:

Chorus:
Happy Birthday, Lela dear,
And for all the coming year.
Down the road of life we'll go,
Being good Jobies we all know.
We will work and play along,
In our hearts a happy song,
For we know we have as our guiding light
A lady kind and strong.

# MOMENTS TO REMEMBER

Reminiscing from December,
We'll have moments to remember.

Queen Donna's term has been a joy
Sometimes we played, sometimes we toiled,
We will have these moments to remember.
The snowless trip, the noisy fun,
The bus trip up when songs were sung,
We will have these moments to remember.
A breakfast and a barbeque,
And a whirl around on skates,
A date with Dad we're glad we had,
We even sold some cakes.
A rummage sale, and one Sunday,
We went to church our prayers to say,
We will have these moments to remember.

The visits by our guardians grand,
Our deputy who lends a hand,
We will have these moments to remember.
And San Marino Daughters Fair,
Came o'er one day, our work to share,
We will have these moments to remember.
Tho' summer turns to winter
And the present disappears,
The laughter we were glad to share
will echo thru the years,
When other nights and other days
may find us gone our sep'rate ways,
We will have these moments to remember.

S & L RECORDERS

402 E. LAS TUNAS

SAN GABRIEL, CALIF.

AT-26325 - CAP-5-3483

HAPPY BIRTHDAY LELA

Sung by -

Bonnie MacDonald, Linda Henry,
Beverly Adams, Christy Moore,
Alison Heed, Charlotte Robinson

Piano - Judy Peckham

S & L RECORDERS

E. LAS TUNAS

SAN GABRIEL, CALIF.

AT-26325 - CAP-5-3483

"MOMENTS TO REMEMBER"

TO- DONNA.

Sung By-

Judy Peckham, Alison Heed,
Marilyn Lewis, Carolyn Lloyd.
Piano- Judy Peckham.

May 5, 1956

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60601

asi

advance schools, inc.

"Serving America's Need for Modern Vocational Training"

# Mobile Engine Service

Record 1

Side 2

33 1/3 RPM

## FILMSTRIP RECORD

## The Fuel System

## Part II: Carburetion

F-ME-4

© Advance Schools, Inc. 1971

MFG. IN U.S.A.

EVA-TONE

DEERFIELD, ILLINOIS

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60621

asi

advance schools, Inc.

"Serving America's Need for Modern Vocational Training"

Mobile Engine Service

Record 2

Side 2

33 1/3 RPM

FILMSTRIP RECORD

The Fuel System

Part II: Carburetion

F-ME-4

© Advance Schools, Inc., 1971

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© BRUNSWICK RECORD CORPORATION, NEW YORK
MADE IN U. S. A.
FULL-RANGE RECORDING
Brunswick
(BW 24273)
Vocal with Choir
GOD BLESS AMERICA
-Berlin-
BARRY WOOD
accompanied by the
Lehman Engel Singers
8347
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SEE DETAILED NOTICE ON ENVELOPE

© BRUNSWICK RECORD CORPORATION, NEW YORK
MADE IN U. S. A.
FULL-RANGE RECORDING
Brunswick
(BW 24274)
Vocal with Choir
AMERICA, THE BEAUTIFUL
-Bates-Ward-
BARRY WOOD
accompanied by the
Lehman Engel Singers
8347
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Not Licensed for Radio Broadcast

25273-A

I'SE A-MUGGIN'-Fox Trot-Part 1

("Stuff" Smith)

Paul Whiteman presents

The Teagarden Boys & Trumbauer Swing Band

Charley Teagarden, trumpet-Jack Teagarden, trombone-Frankie Trumbauer, saxophone-Bud Freeman, tenor sax. with vocal refrain

RCA Manufacturing Co., Inc.
Camden, N.J.
U.S.A.

# VICTOR

Not Licensed for Radio Broadcast

25273-B

I'SE A-MUGGIN'–Fox Trot–Part 2

("Stuff" Smith)

Paul Whiteman presents

The Teagarden Boys & Trumbauer Swing Band

Charley Teagarden, trumpet–Jack Teagarden, trombone–Frankie Trumbauer, saxophone–Bud Freeman, tenor sax. with vocal refrain

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P 227
20-3167-A
GIVE MY REGARDS TO BROADWAY
(George M. Cohan)
George M. Cohan, Jr.
and The Guild Choristers
with Orchestra
Thomas Lender Jones, Conductor
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

HIS MASTER'S VOICE
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P 227
20-3167-B
FORTY-FIVE MINUTES FROM BROADWAY
(George M. Cohan)
George M. Cohan, Jr.
with Orchestra
Thomas Lender Jones, Conductor
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# VICTOR

26111-A

## YOUR EYES ARE BIGGER THAN YOUR HEART-Fox Trot

(*Tus Ojos Son Mas Grandes Que Tu Corazon*)

(Berle-Eaton-Shand)

Swing and Sway with Sammy Kaye

Vocal refrain by The Three Barons

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# VICTOR

26111-B

## SAY IT WITH A KISS—Fox Trot

(From First National film "Going Places")

*(Dilo Con Un Beso)*

(Johnny Mercer–Harry Warren)

Swing and Sway with Sammy Kaye

Vocal refrain by Tommy Ryan

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Brunswick
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Fox Trot
Vocal Chorus
Bob Carter
RINGSIDE TABLE FOR TWO
From "The Palm Island Casino Revue"
-Oppenheim-Cleary-
MANNY KLINE and
his ORCHESTRA
7605
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Brunswick
MADE IN UNITED STATES OF AMERICA
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(B 18533)
Fox Trot
Vocal Chorus
Beatrice Wain
I'M IN LOVE
From "The Palm Island Casino Revue"
-Myrow-Mills-
MANNY KLINE and
his ORCHESTRA
7605
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(63232)
Fox Trot
CIRIBIRIBIN
(A. Pestalozza)
AL DUFFY FOUR
Al Duffy, violin; Jimmie Lytell, clarinet
Frank Victor, guitar; Joe Tarto, bass
1683 A
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(63230)
Fox Trot
MARIE AH MARIE
(E. Di Capua)
AL DUFFY FOUR
Al Duffy, violin; Jimmie Lytell, clarinet
Frank Victor, guitar; Joe Tarto, bass
1683 B
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Dreyer Music Corp.
ASCAP

DJ-676-A
(20-3399-A)

HURRY! HURRY! HURRY!
(Don Reid)

The Three Suns
with vocal refrain by The Fontane Sisters
Intro: 4 Sec., 1st Instr.: 10 Sec., 1st Voc.: 1:07,
2nd Instr.: 1:08; 2nd Voc.: 25 Sec.
TOTAL TIME 2:54

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BMI

DJ-676-B
(20-3399-B)

# BALLIN' THE JACK

(Chris. Smith & James Reese Europe)

The Three Suns

All Instrumental

TOTAL TIME 2:15

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Vocal Chorus
Jimmie Brown
ALIBI BABY
-Seymour-Heyman-Lawnhurst-
SWING AND SWAY with
SAMMY KAYE
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FULL-RANGE RECORDING
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(20973)
Vocal Chorus
Tommy Ryan
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-Fennell-Carter-Hugo-Misraki-
SWING AND SWAY with
SAMMY KAYE
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SPEED 78
F 3273
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(T. S. GLEADHILL)
J. M. HAMILTON, Tenor
With Piano Accompaniment
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TRADE
MARK
Parlophone
E 8053
SPEED 78
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(R. A. SMITH)
J. M. HAMILTON, Tenor
With Piano Accompaniment
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Fox Trot
ALEXANDER'S RAGTIME BAND
(Irving Berlin)
HENRY BUSSE
And His Orchestra
1015 A
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(90650)
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MY MELANCHOLY BABY
(George A. Norton-Ernie Burnett)
HENRY BUSSE
And His Orchestra
1015 B
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BRUNSWICK RECORD CORPORATION, NEW YORK
FULL-RANGE
RECORDING
Vocalion
Fox Trot
(23140)
Vocal Chorus
Eddie Stone
SHENANIGANS
From Republic Picture "Outside of
Paradise" -Tinturin-Lawrence-
ISHAM JONES
AND HIS ORCHESTRA
3911
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RECORDING
Vocalion
Fox Trot
(22150)
Vocal Chorus
Joe Martin
OUTSIDE OF PARADISE
From Republic Picture "Outside of Paradise" -Tinturin-Lawrence-
ISHAM JONES
AND HIS ORCHESTRA
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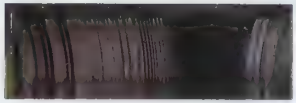

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*1755 E. 114th St., Los Angeles, CA 90059*

The Urban Alternative

AOC 102A

# The Authority Of Christ Over Sin

Mark 2:1-12

From the Expository Teaching Ministry of **Anthony T. Evans**
**The Urban Alternative** P.O. Box 4000 Dallas, Texas 75208
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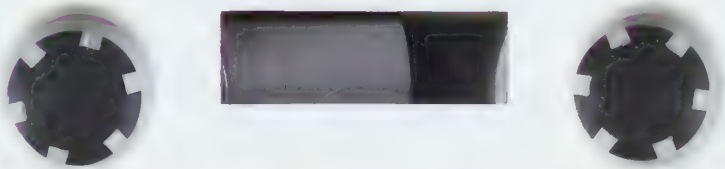
AOC 102B

# The Authority Of Christ Over Circumstances

## Mark 6:33-52



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Bishop Gary Frazier
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TDK
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DR. LORRAINE DAY
WEEK OF JAN 27, 1992
C741

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Speaker Apostle Spence Title: It's A Crummie Situation

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Joel D. Wallach. BS. DVM. ND
1991 Nobel Prize nominee-medicine
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***Side A***
*Cont'd on Side B*

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**ATTENTION DEFICIT DISORDER:** OPC, Minerals

**CANCER / IMMUNE SYSTEM / CHEMOTHERAPY SIDE EFFECTS:** Fruit and Vegi Caps, Una de Gato, OPC, Neutral C, MultiEnzymes

**CHOLESTEROL:** Slimcaps, VegiCaps, MultiEnzymes, Una de Gato, Neutral C

**CRAMPS / PMS:** Minerals, VegiCaps, OPC, Una de Gato

**CROHN'S DISEASE: (Irritable Bowel)** Una de Gato, Minerals

**DIABETES:** Minerals, MultiEnzymes, Una de Gato, Neutral C, VegiCaps, OPC

**EYESIGHT:** OPC Fruit and Vegi Caps, Neutral C (Glaucoma)

**FATIGUE:** Minerals, Una de Gato

**HEADACHE OR DIZZINESS:** OPC, VegiCaps, Neutral C, Multi-Enzymes

**HEART PROBLEMS (including irregular beat):** Minerals, VegiCaps, Neutral C, OPC, MultiEnzymes

**HEMORRHOIDS:** OPC

**HIGH BLOOD PRESSURE:** Minerals, Neutral C OPC

**IMMUNE SYSTEM:** Una de Gato, FruitCaps, Neutral C, VegiCaps

**INDIGESTION PROBLEMS:** Multi-Enzymes, Una de Gato, Minerals

**KIDNEY DISEASE:** FruitCaps, OPC, VegiCaps

**LUPUS:** Una de Gato, MultiEnzymes

**MEMORY:** OPC, FruitCaps, Minerals, Una de Gato

**OSTEOPOROSIS:** Minerals, Multi-Enzymes, OPC

**PERIODONTAL DISEASE:** Minerals

**PROSTATE:** OPC, Fruitcaps, Una de Gato

**PHYSICALLY RELATED SEXUAL:** Una de Gato, OPC, Minerals

**SKIN PROBLEMS:** (wrinkles, etc) OPC, MultiEnzymes, Minerals, Una de Gato

**SLEEPLESSNESS:** Una de Gato, Minerals, VegiCaps

**STRESS OR DEPRESSION:** Una de Gato, Minerals

**VARICOSE VEINS:** OPC, Minerals

**WEIGHT LOSS:** Slimcaps, MultiEnzymes, Una de Gato, Neutral C-CoQ10

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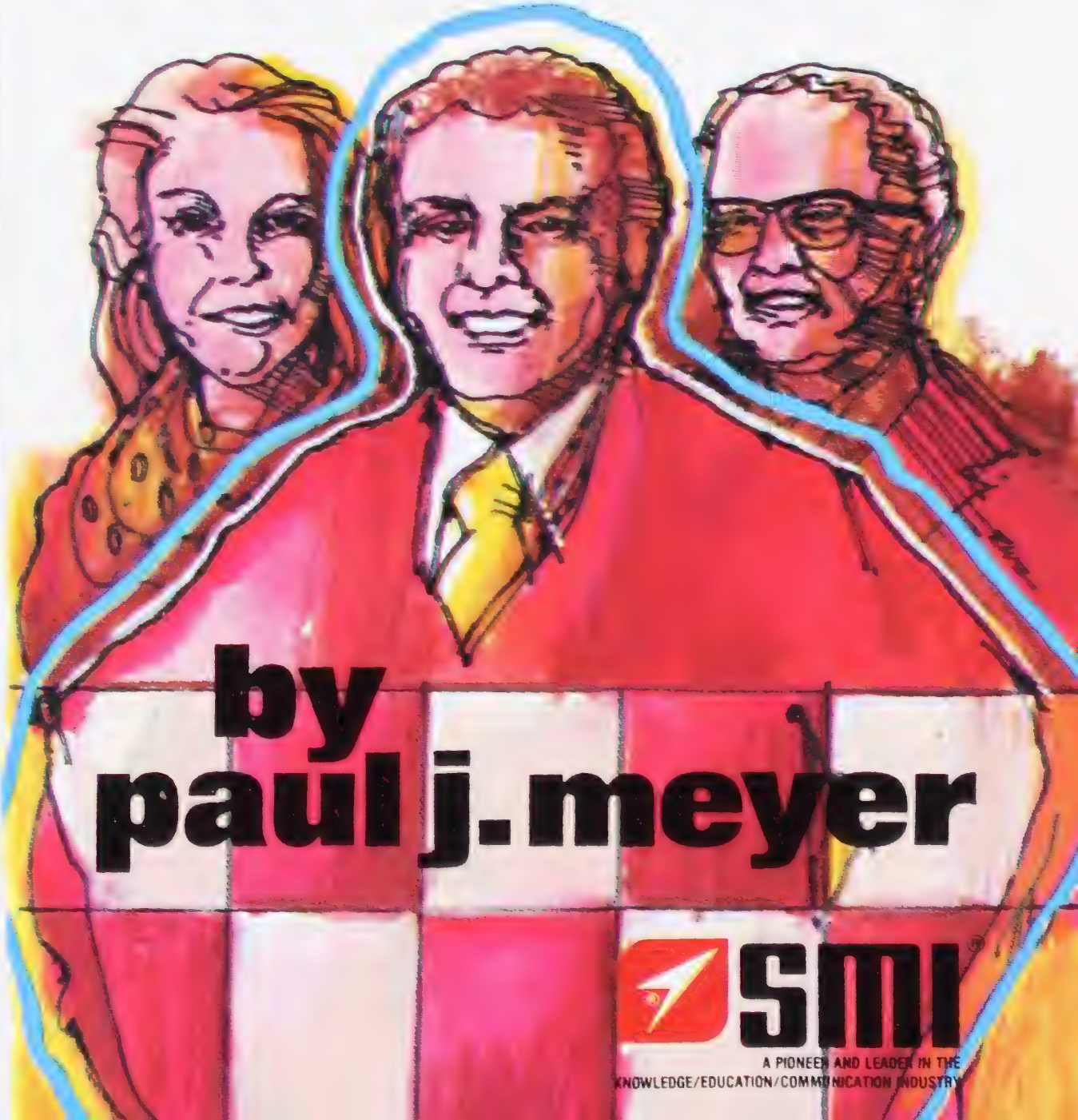

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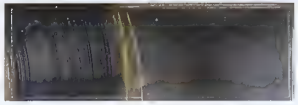

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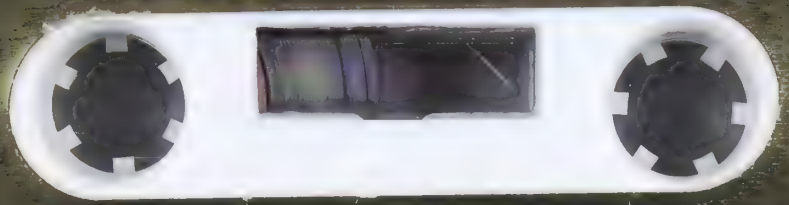

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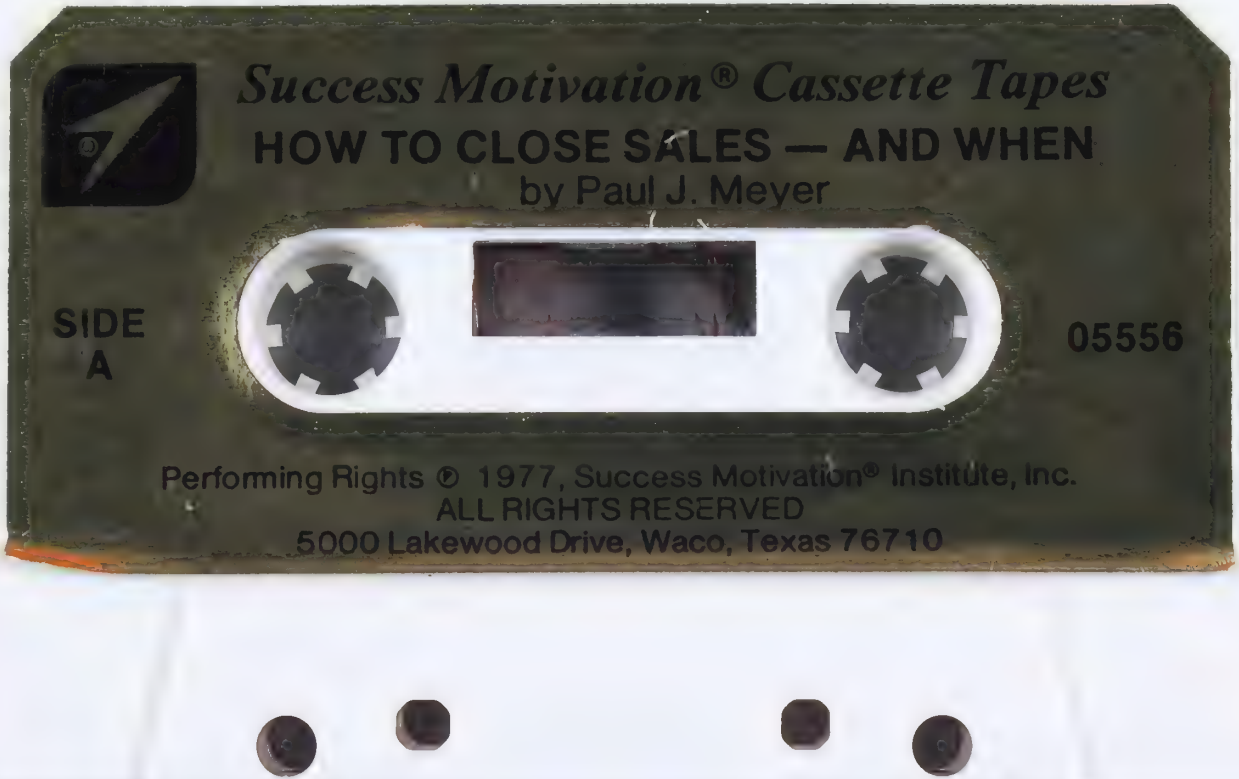
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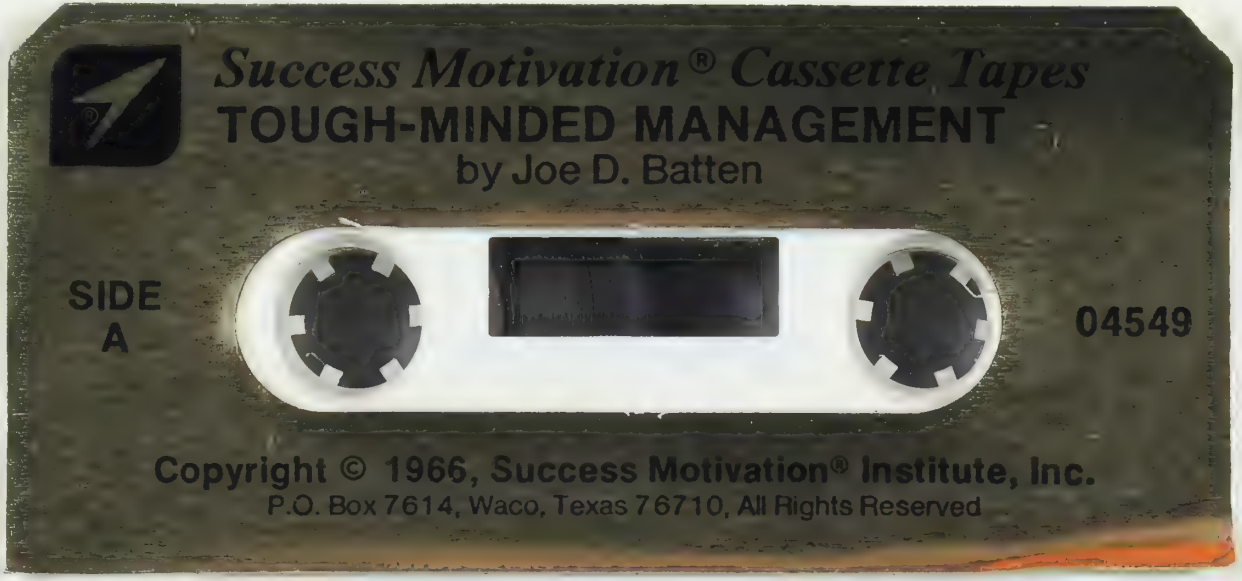
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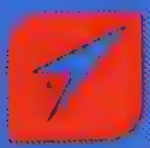

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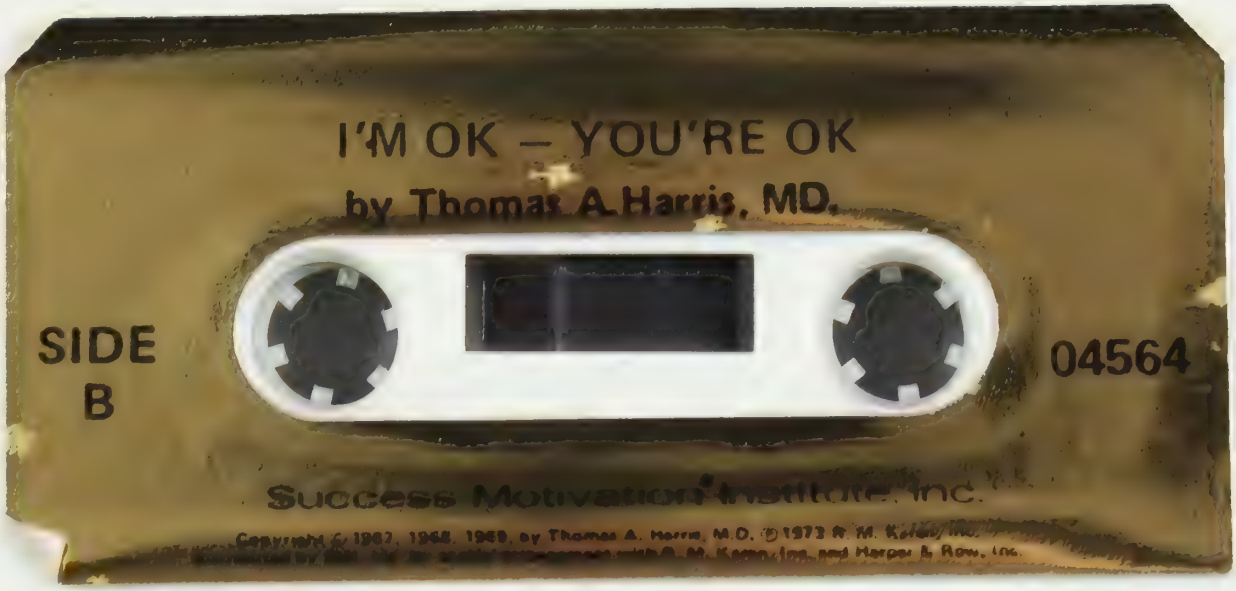
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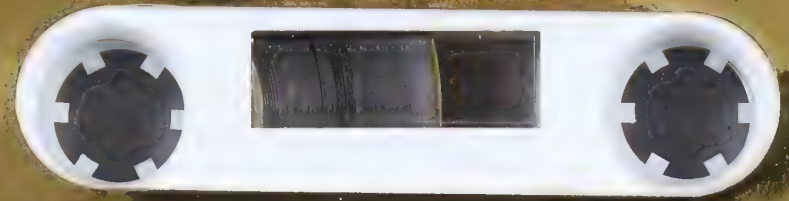

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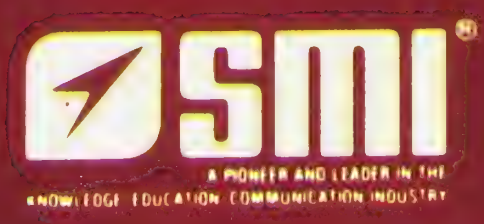


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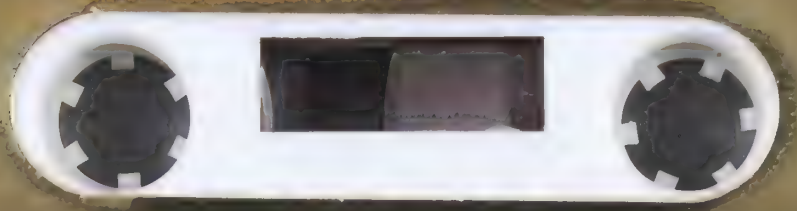

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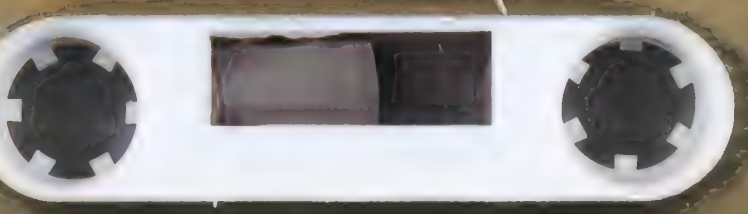

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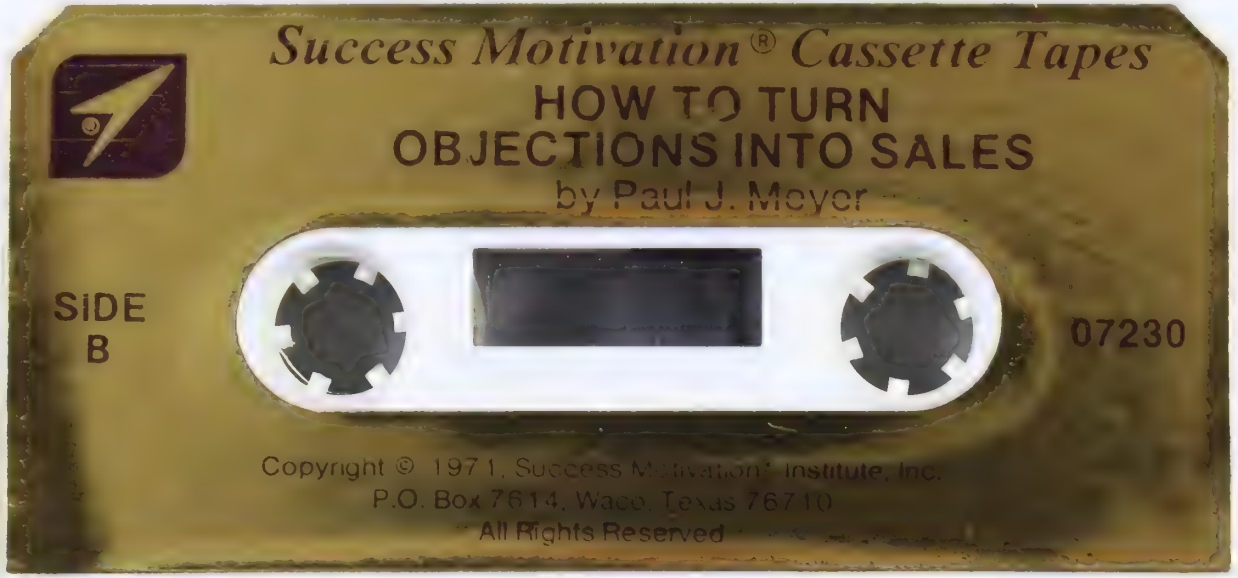
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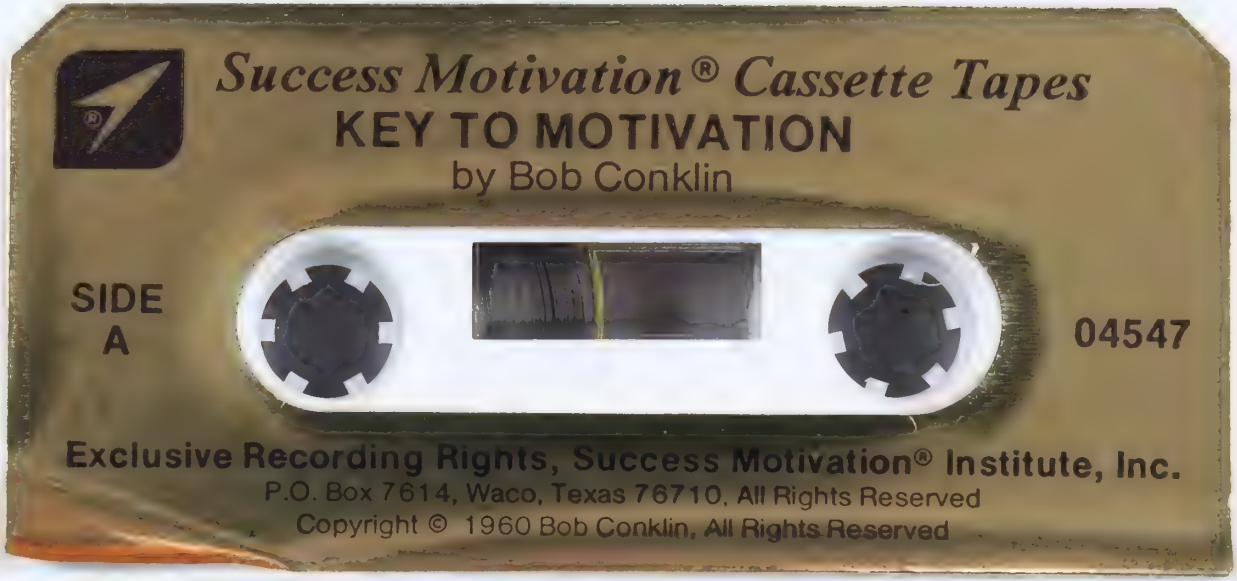
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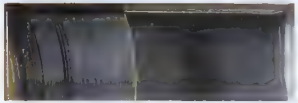

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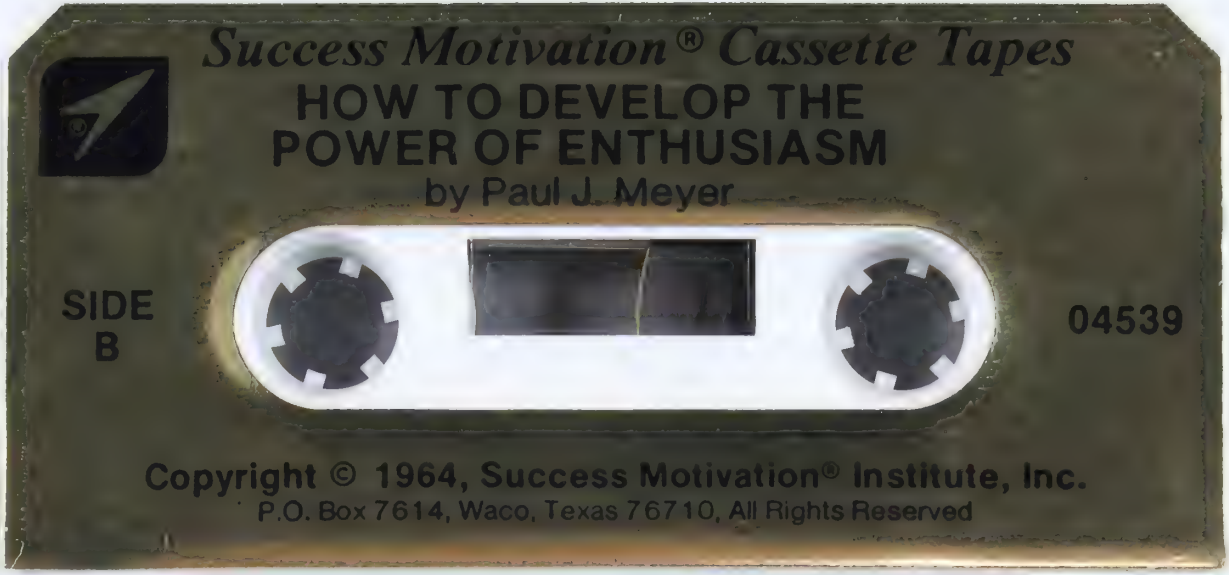
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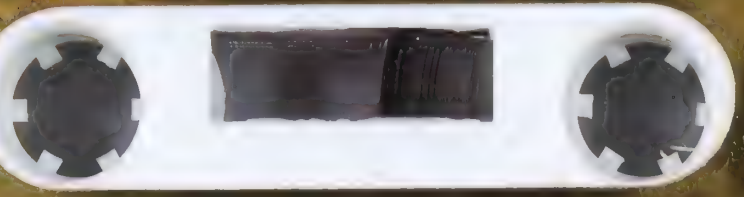

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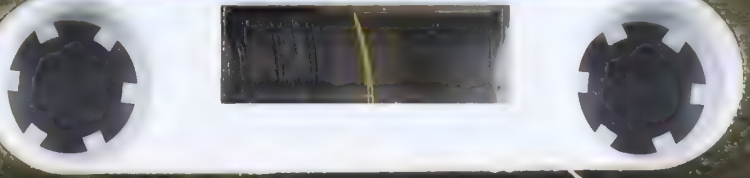

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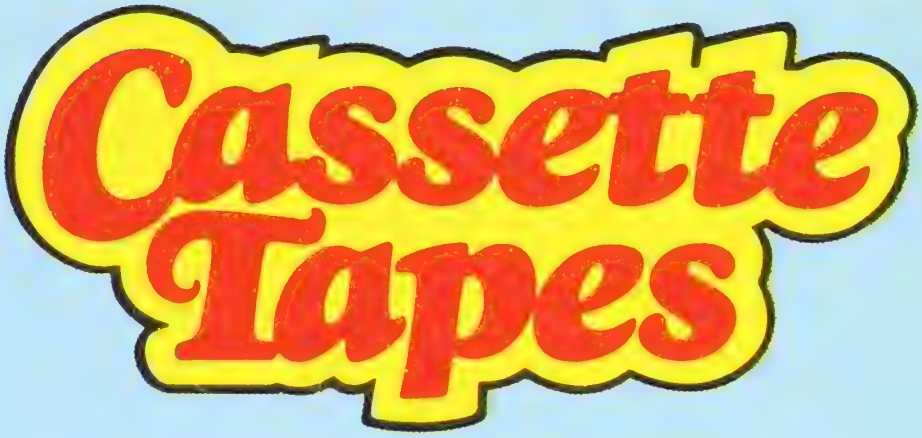


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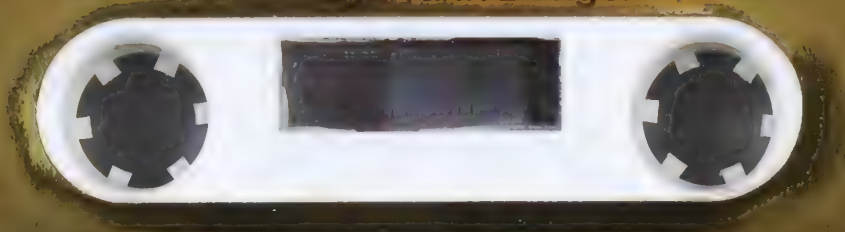

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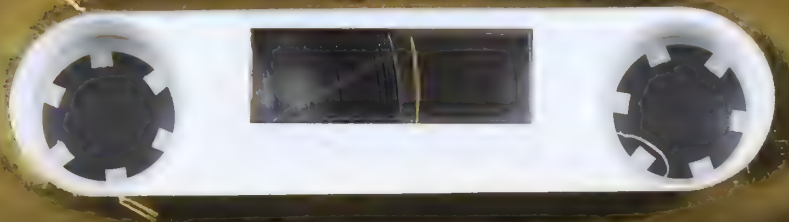

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| ምስጋና ነው | 7 | ግርማ ተፈራ ካሳ |
| አኑሮኛል ቸርነትህ | 8 | [illegible] ገ/ሚካኤል |
| በማህፀን ቀኔ | 9 | [illegible] ገ/እግዚአብሔር |
| ፀጋን የተሞላሽ ሆይ | 10 | [illegible] በቀለ |
| እመን ትድናለህ | 11 | በላይ መልሴ |
| ምክንያት ስላለኝ ነው | 12 | ጽጌ አሰፋ |
| ገና እንዘምራለን | | በሕብረት |

ርዕሰ አድባራት ለንደን ደብረ
ጽዮን ቅድስት ማሪያም የኢትዮጵያ
ኦርቶዶክስ ተዋህዶ ቤተ ክርስቲያን
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Please refer to back of CD case for complete track listing.

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| Reference Tone Track No. for TDK | SA | SA-X | MA |
|---|---|---|---|
| Piano | 20 | 39 | 58 |
| Chamber Music | 21 | 40 | 59 |
| Choral Music | 22 | 41 | 60 |
| Symphonic Music | 23 | 42 | 61 |
| Broadway Show Tunes | 24 | 43 | 62 |
| Big Band Music | 25 | 44 | 63 |
| Jazz | 26 | 45 | 64 |
| Latin Music | 27 | 46 | 65 |
| New Age Music | 28 | 47 | 66 |
| Easy Listening/Adult Contemporary | 29 | 48 | 67 |
| Folk Music | 30 | 49 | 68 |
| Country | 31 | 50 | 69 |
| Top 40/Dance | 32 | 51 | 70 |
| Rap | 33 | 52 | 71 |
| R&B/Soul | 34 | 53 | 72 |
| Oldies | 35 | 54 | 73 |
| Classic Rock | 36 | 55 | 74 |
| Hard Rock/Metal | 37 | 56 | 75 |
| Alternative Rock/New Music | 38 | 57 | 76 |

Narrator: Bobby Rivers
Executive Producer: Bruce Youmans
Technical Consultant: David Renada
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TDK's Ultimate Guide To Recording From CDs

# TDK's Ultimate Guide To Recording From CDs

CDK 0100

1. **Richard Strauss:** Introduction to *Also Sprach Zarathustra*, Cincinnati Pops Orchestra. TIME WARP (Telarc International) **1:53**
2. As Serious As You Can Get **1:04**
3. **Chemical Wedding:** *Shake That Brain.* (Bodega Group, Inc., 800-243-5710) **3:49**
4. **TDK Tape vs. Brand X 1:08**
5. **Sleep Theater:** *Suspicious Minds.* (Krysdahlark Music, 513-556-4444) **4:45**
6. **The Cassette Mechanism 1:12**
7. **Lucie Blue Trembley:** *Montreal.* (Olivia Records, 415-655-0364) **4:48**
8. **Head Cleaning 1:12**
9. **Joanna Connor:** *Playing In The Dirt.* (Blind Pig, 415-526-0373) **3:52**
10. **The Right Bias 2:08**
11. **Angel Dean And The Zephyrs:** *Leaving.* (Unsigned: Don Christensen, 212-233-2583) **3:02**
12. **Dolby® Noise Reduction 2:22**
13. **TDK SA-X Without Noise Reduction 0:23**
14. **Robert Earl Keen, Jr.:** *Mariano.* (Sugar Hill Records, 919-489-4349) **3:27**
15. **TDK SA Captures CD Sound 1:15**
16. **Swang Dingis:** *On That Night.* (Unsigned: Michael Kafcos, 718-746-8863) **2:02**
17. **TDK MA—The Metal Difference,** (Tchaikovsky: Excerpt from *"1812" Overture,* Cincinnati Symphony Orchestra. (Telarc International) **4:13**
18. **Setting Recording Levels With TDK Reference Tones 1:31**
19. **TDK Reference Tone Methodology 3:23**

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| Jazz | 26 | 45 | 64 |
| Latin Music | 27 | 46 | 65 |
| New Age Music | 28 | 47 | 66 |
| Easy Listening/Adult Contemporary | 29 | 48 | 67 |
| Folk Music | 30 | 49 | 68 |
| Country | 31 | 50 | 69 |
| Top 40/Dance | 32 | 51 | 70 |
| Rap | 33 | 52 | 71 |
| R&B/Soul | 34 | 53 | 72 |
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Scott Iwata - Voice & Guitar
Angelito Mesina - Bass
Elvin Reyes - Guitar
Jamie Quon - Drums

All tracks written by Scott I. Iwata, except 5 and 8,
written by Scott I. Iwata and Angelito Mesina Jr.

Produced by Elvin M. Reyes. Co-produced by Scott I. Iwata.
Executive Producer Scott I. Iwata. Mastered by Bob Coover.
CD artwork and sleeve design by Red Pod Inc. and Angelito Mesina Jr.
Additional instruments by Jay LeBoeuf (Drums on tracks 1, 3, and 7)
Photography by Mimi and Larry Alfonso

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Bento thanks: Mom and Dad Iwata for everything and more...your love and support has been incredible, Audrey, thanks for being the ultimate cheerleader, Bruce for the transformation and sharing, Grandpa and Grandma Ariki, you will live forever, Uncle David and Auntie Cheryl, you are awesome, Emily for the constant faith in bento, the Shaw family, the Kawaguchi family, Tim, can't thank you enough for the tech support, the Iwata family, Mama Yams and Dad Yamamoto, thanks for all your encouragement, Mum and Dad Sprake, see you in Stratford soon, all "beautiful girls" in the universe, you are all such a higher species than us stupid men, Stratford Upon Avon class of '94, you guys were as good as it gets, Dorothy, you are the best, Julian, thanks for the spider man bedroom inspiration, Wild Bill, you are the best of a friend, thanks for listening all the time, Yoshida family, Rob you rule, Uncle Hank and Auntie May, Elvin for believing in us, Jon "Sensei" Ford, for making us singular, Mom, Dad and Christina Quon for your life long support, Stinkoe, Fran, Dave, Steph, Peter, Tracy, Corinna and Todd for the encouragement and showing at our first show, Michael and Joy for your unconditional support in life, "Squish Squash Virgins," if it wasn't for you we wouldn't have had this opportunity, Boopie for the most inspiration and love anyone could ask for in this lifetime, Mom and Dad Mesina, Abby, for all the love & support, Reyes family for all the inspiration, friends and family, N.Boy for my first 3 chords & guitar, Mimi and Larry, your eyes are the best, Mom & Dad Reyes, Lolo & Lola Malinis, Honeycrumbs, Juju & Maddy, my siblings, my extended family & friends for all your unconditional support throughout my music career.

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01 point of no return
02 this time of year
03 1000 ways
04 beautiful girl
05 know it's not too late
06 anti gravity
07 the message
08 places you go
09 won't hurt
10 as good as it gets

Produced by Elvin M. Reyes. Co-produced by Scott I. Iwata.
Executive Producer Scott I. Iwata

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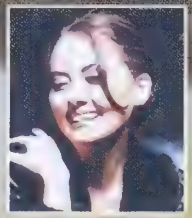

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| | Hahowa ilke | |
| 3. | Hak âla wadak | 10.14 |
| | Awana | |
| 4. | Moulay taher | 14.05 |
| | Ah a lalla | |
| 5. | Hennini a lahbiba | 8.33 |
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| 6. | Souelte allke | 7.55 |

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   Awana
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|---|---|---|
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| 2. | Al Attar | 15.56 |
| | Fin chèque | |
| | Hahawa like | |
| 3. | Hak âla wadak | 10.14 |
| | Awana | |
| 4. | Moulay taher | 14.05 |
| | Ah a lalla | |
| 5. | Hennini g.lanfolba | 8.33 |
| | H'ra ma chekmana | |
| 6. | Souelte alike | 7.55 |

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| | | |
|---|---|---|
| 1. | Hammouda ya jari | 5.58 |
| 2. | A'llah a'llah ya baba | 3.14 |
| 3. | Moustapha | 2.53 |
| 4. | Abbas aya âbbas | 2.55 |
| 5. | Ha'louma | 1.26 |
| 6. | Kanmout a'badl'lah | 2.49 |
| 7. | Ou'ld amri | 3.32 |
| 8. | Ach kayne | 1.25 |
| 9. | Sadari | 4.22 |
| 10. | Chha'l sewwe'r âl'lk | 2.43 |
| 11. | Daba daba | 2.30 |
| 12. | Ach kaddek marchdih | 4.24 |
| 13. | E'l hourme ya R'soul A'llah | 3.48 |
| 14. | Komo ramdahou | 1.05 |
| 15. | Ta'laâ e'l badro | 5.28 |
| 16. | Moul l'ghaba | 4.31 |
| 17. | Baba Mimoune | 4.47 |
| 18. | Maândi zhar | 4.39 |
| 19. | A'l A'loua | 4.57 |
| 20. | Assa'dl | 3.47 |
| 21. | Fin cheque l'i âtitek | 2.39 |

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| 3. | Moustapha | 2.58 |
| 4. | Abbas aya abbas | 2.55 |
| 5. | Haloumia | 1.26 |
| 6. | Kanmout albadillah | 2.49 |
| 7. | Ould amri | 3.32 |
| 8. | Ach kayne | 1.26 |
| 9. | Sadati | 4.22 |
| 10. | Chhal semwelt alik | 2.48 |
| 11. | Daba daba | 2.30 |
| 12. | Ach kaddek matondin | 4.24 |
| 13. | El hourme ya K'soul Allah | 3.48 |
| 14. | Komo camdahou | 1.05 |
| 15. | Tajaa el badro | 5.28 |
| 16. | Moul l'ghaba | 4.31 |
| 17. | Baba Mimoune | 4.47 |
| 18. | Maandi zhar | 4.39 |
| 19. | Al Aloda | 4.57 |
| 20. | Assardi | 3.47 |
| 21. | Fin cheque lil dzirek | 2.39 |

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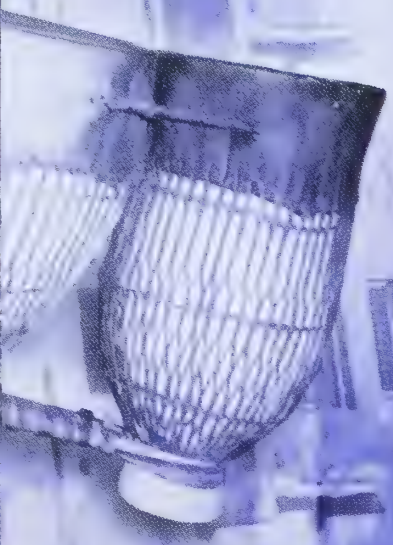

| | | |
|---|---|---|
| 1. | Dourat al âroussa | 9.59 |
| 2. | Allah a baba Mimoune | 9.04 |
| 3. | Amira lalla | 5.42 |
| 4. | Amina ya lalla | 4.28 |
| 5. | Lalla Malika | 10.33 |
| 6. | El hourme ya R'ssoul Allah | 8.36 |
| 7. | Al fiachia | 12.15 |
| 8. | Al hadra al îssaouia | 9.10 |
| 9. | Azaîr îde ma jraali | 3.54 |

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|---|---|---|
| 1. | Dourat al aroussa | 9.59 |
| 2. | Allah a baba Mimoune | 9.04 |
| 3. | Amira lalla | 5.42 |
| 4. | Amina ya lalla | 4.28 |
| 5. | Lalla Malika | 10.33 |
| 6. | El hourme ya R'ssoul Allah | 8.36 |
| 7. | Al fiachia | 12.15 |
| 8. | Al hadra al issaouia | 9.10 |
| 9. | Azair ide ma jraahi | 3.54 |

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| | | |
|---|---|---|
| ORCHESTRE NADIA | 5.58 | Amoul Lkarvata |
| MERYEM | 4.11 | Bghad Ye Aoujouk Alia |
| MERYEM | 4.11 | Wa Yassakhi Bia |
| AL YAQOUT | 5.55 | Anti Ya Lanbiba Diali |
| NAJAT ETTAZI | 5.26 | Ettiliphone |
| MILOUDA | 5.24 | Adlamtini Bla Sebba |
| KARIMA | 5.56 | Toub Ya Galbi Toub |
| FATIMA ALBIDAOUIA | 5.45 | Ammi Dada Ya Mi |
| BEN ÂGIDA | 5.50 | La Tiqichi Fih |

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|---|---|---|
| أمول الكارطة | 5.58 | أركستر نادية |
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| ويالساخي بيا | 4.11 | الفنانة مريم |
| أنت يالحبيبة ديالي | 5.55 | اركسترا الياقوت |
| التلفون | 5.26 | نجاة التازي |
| أظلمتيني بلا سبة | 5.24 | ميلودة |
| توب ياكلبي توب | 5.56 | كريمة |
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Les Maîtres de Gnawa
Les Maîtres de Gnawa
Abderrahmane Paco et Oulad Bambara

# Les Maîtres de Gnawa

Abderrahmane Paco et Oulad Bambara

# Les Maîtres de Gnawa

| | | |
|---|---|---|
| 1. | Mohamed sidi : Abderrahmane Paco | 4.06 |
| 2. | Yobadi : Ouled Bambara | 9.14 |
| 3. | Ya rabbi ya moulay : Abderrahmane Paco | 7.17 |
| 4. | Allah allah : Ouled Bambara | 11.20 |
| 5. | Sidiyni : Abderahamne Paco | 7.05 |
| 6. | Bambo bambi : Ouled Bambara | 9.00 |
| 7. | Allal aya allal : Abderrahmane Paco | 12.41 |
| 8. | Nabrina rassoul allah : Ouled Bambara | 10.44 |

# Les Maîtres de Gnawa

Mohamed sidi : Abderrahmane Paco
Yobadi : Oulad Bambara
Ya rabbi ya moulay : Abderrahmane Paco
Allah allah : Oulad Bambara
Balymi : Abderahamne Paco
Bambo bambi : Oulad Bambara
Allal aya allal : Abderrahmane Paco
Nabina rassoul Allah : Oulad Bambara

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# Les Maîtres de Gnawa

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# Les Maîtres de Gnawa

| | | |
|---|---|---|
| 1. | Mohamed sidi : Abderrahmane Paco | 4.06 |
| 2. | Yobadi : Oulad Bambara | 9.14 |
| 3. | Ya rabbi ya moulay : Abderrahmane Paco | 7.17 |
| 4. | Allah allah : Oulad Bambara | 11.20 |
| 5. | Balyni : Abderahamne Paco | 7.05 |
| 6. | Bambo bambi : Oulad Bambara | 9.00 |
| 7. | Allal aya âllal : Abderrahmane Paco | 12.41 |
| 8. | Nabina rassoul Allah : Oulad Bambara | 10.44 |

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Les Maîtres de Gnawa
CD FPAM075

Rania
Orchestre Tabsour
أوركسترا طبصور

# Orchestre Tahsin Sabir

# اوركسترا طهسين صبر

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# Orchestre Tahsin

# أوركسترا طحسين

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1. Chekh lekbilo (2:)
2. Al ghadar (2:)
3. Gali aziza (2:)
4. Zine diah (2:)
5. Lemima dar lebnitek (2:)
6. Rania (Parole & musique : Mohamed Al Mouhajer)
7. Amira bent el amara (2:)
8. Ach dak lemchi lezine (Parole & musique : Ahmed Jebbi)
9. Ana andi miad (Parole & musique : Ahmed Jebbi)
10. Allil asiak amara (Parole & musique : Ahmed Jebbi)
11. Lehmami (Parole & musique : Ahmed Jebbi)
12. Legnaoui (Parole & musique : Ahmed Jebbi)

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Tahour

# Orchestre Tahour

# أوركسترا طهور

CD FPAM 047

Tahour

| | | |
|---|---|---|
| 1. | Chekh lekbila (D.F) | 7.05 |
| 2. | Al ghadar (D.F) | 3.55 |
| 3. | Gali azize (D.F) | 3.24 |
| 4. | Zine diali (D.F) | 1.06 |
| 5. | Lemima daï lebnitek (D.F) | 5.16 |
| 6. | Rania (Paroles & musique : Benjelloun Abderrazak) | 4.49 |
| 7. | Amira bent el omara (D.F) | 7.22 |
| 8. | Ach dak temchi lezine (Paroles & musique : Hamid zahir) | 6.01 |
| 9. | Ana andi miâd (Paroles & musique : Hamid zahir) | 4.47 |
| 10. | Allil asidi âmara (Paroles & musique : Hamid zahir) | 1.52 |
| 11. | Lehmami (Paroles & musique : Hamid zahir) | 1.50 |
| 12. | Legnaoui (Paroles & musique : Hamid zahir) | 1.21 |

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Tahour
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Senhaji
Senhaji

Senhaji

| | | |
|---|---|---|
| 1. | Mimti lahbiba | 6.02 |
| 2. | Slah oua salam | 5.13 |
| 3. | Ouayli âla lahoua | 3.41 |
| 4. | Abdellah | 1.49 |
| 5. | T't'snayni | 1.15 |
| 6. | Âyta bidaouia | 4.54 |
| 7. | Sadati | 11.32 |
| 8. | Ah galbi | 8.05 |

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| | | |
|---|---|---|
| 1. | Mimti lahbiba | 6.02 |
| 2. | Slah oua salam | 5.13 |
| 3. | Ouayli âla lahoua | 3.41 |
| 4. | Abdellah | 1.49 |
| 5. | Tf'snayni | 1.15 |
| 6. | Âyta bidaouia | 4.54 |
| 7. | Sadati | 11.52 |
| 8. | Ah galbi | 8.05 |

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New album
Jedouane

| | |
|---|---|
| Brini neberik<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 7'13 |
| Wa rani massakhi bik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'50 |
| Music | 2'29 |
| Kataarfini kanberik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 3'37 |
| Ajini ya lghzal<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'24 |
| Laaroussa warda mahroussa<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 8'00 |
| Ourighama lmaakoul<br>*Rachid Imaloui / Jedouane El-Mokhtar* | 5'50 |
| Lamouni ou lamouk<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 6'20 |
| Had ezzine maadebeni<br>*Abdelhak Errabie* | 4'36 |
| Ya lli nessitini<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'34 |
| Dirini fi ballek<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 5'00 |

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Jedouane
El-Mokhtar
COMPACT
disc
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Jedouane - CD FPH 01

| | |
|---|---|
| Brini neberik<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 7'13 |
| Wa rani massakhi bik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'50 |
| Music | 2'29 |
| Kataarfini kanberik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 3'37 |
| Ajini ya lghzal<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'24 |
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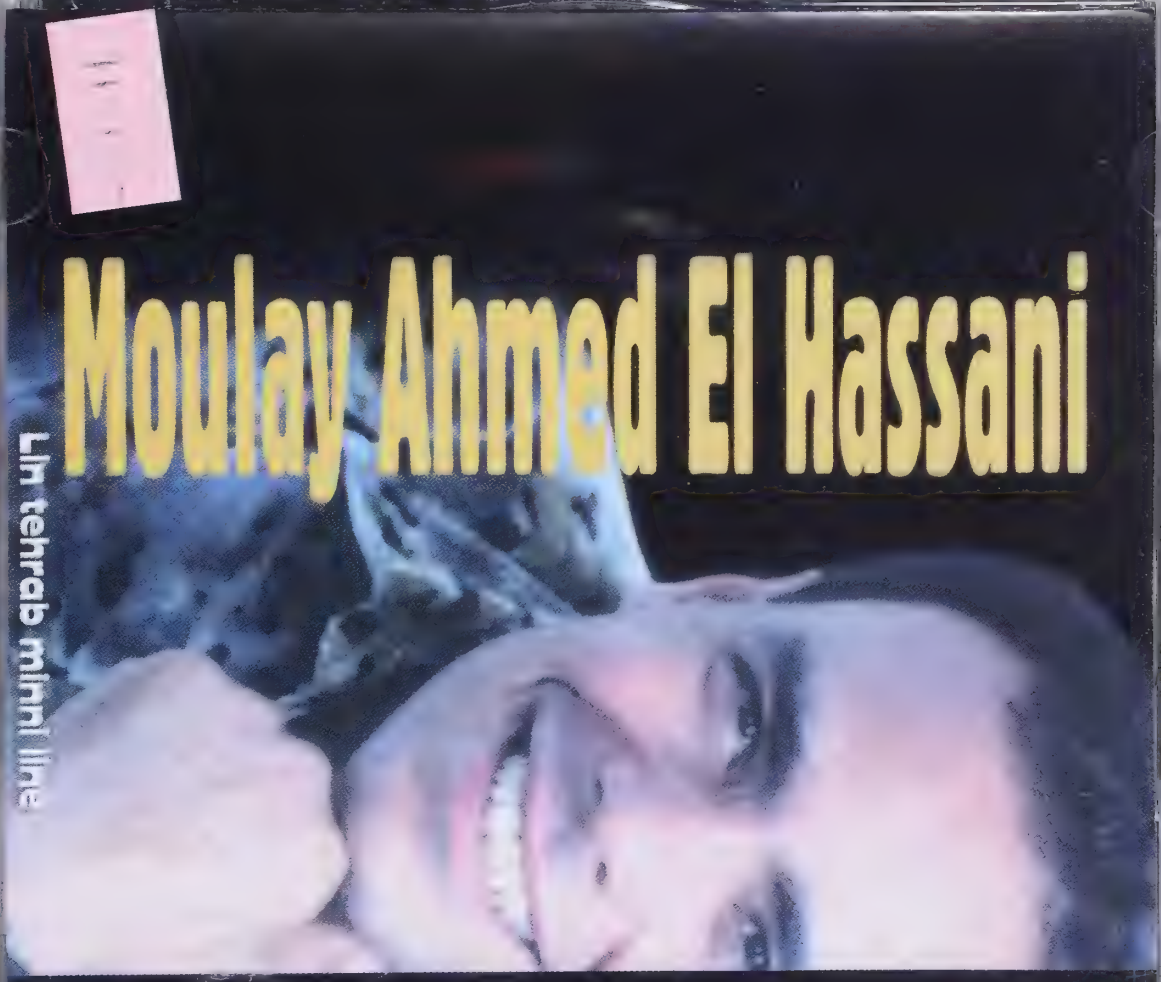
Jedouane - CD FPH 01

Moulay Ahmed El Hassani

# Moulay Ahmed El Hassani



Lin tehrab minni line

# Moulay Ahmed El Hassani

Lin tehrab minni line

| | | |
|---|---|---|
| 1. | Sebbar ya moe anya | 4.57 |
| 2. | Âhedtou ou âtetou kelma | 5.03 |
| 3. | N'sina el heme n'sina | 5.29 |
| 4. | Saâf zide arassi | 5.05 |
| 5. | Chefte el m'hebba fi âynek | 5.00 |
| 6. | Line tehreb menni | 5.23 |
| 7. | Samehtek ana y'la samahle Allah | 5.44 |
| 8. | Gloub n'sara hannat | 5.50 |
| 9. | Hayhat a rassi | 8.44 |
| 10. | Â addabtini | 6.27 |
| 11. | Li bghiti dirtih | 4.50 |
| 12. | Hetta fat el foute | 5.27 |
| 13. | Goulouli malou | 5.38 |

# Moulay Ahmed El Hassani

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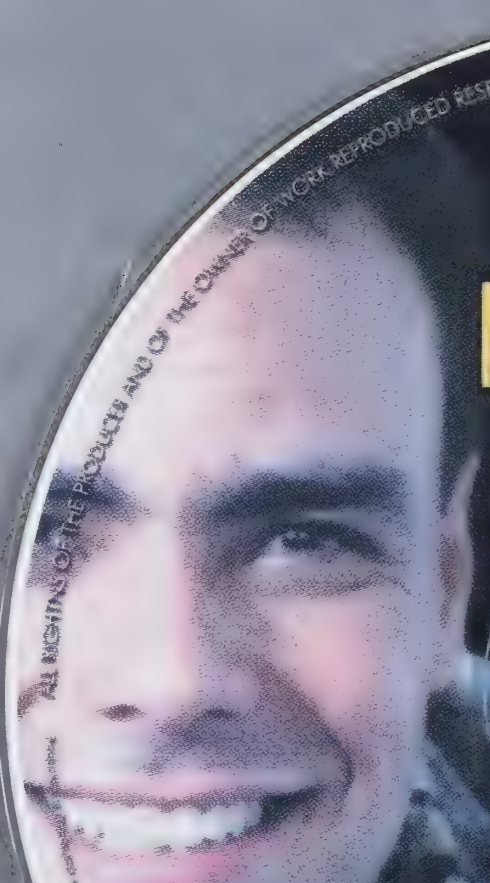

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Âhedtou ou âtetou kelma
N'sina el heme n'sina
Saâf zide arassi
Chefte el m'hebba fi âynek
Line tehreb menni
Samehtek ana y'la samahle Allah
Gloub n'sara hannat
Hayhat a rassi
Â addabtini
Li bghiti dirtih
Hetta fat el foute
Goulouli malou

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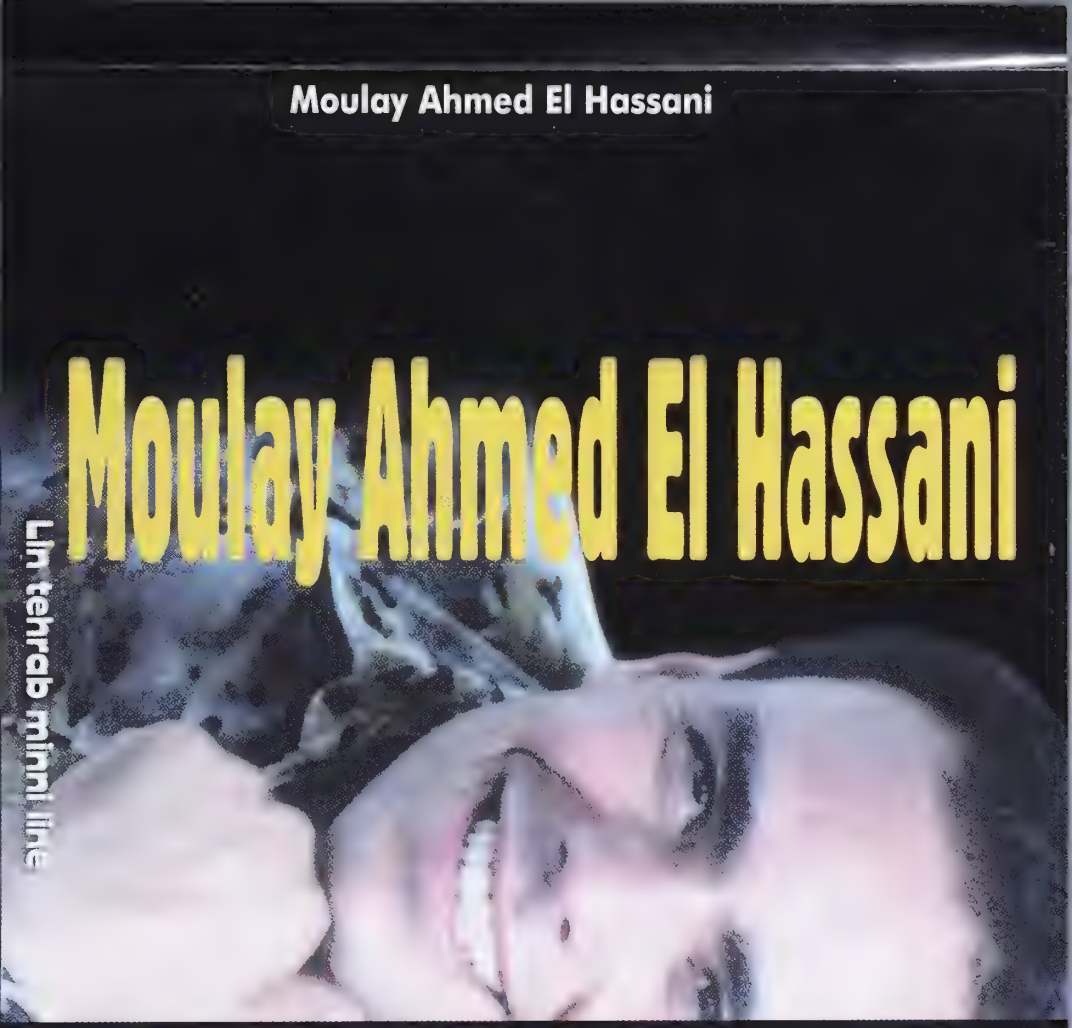
Moulay Ahmed El Hassani

# Moulay Ahmed El Hassani



Lin tehrab minni lins

CD FPAM076

Moulay Ahmed El Hassani

| | | |
|---|---|---|
| 1. | Sebbar ya moe anya | 4.57 |
| 2. | Âhedtou ou âtetou kelma | 5.03 |
| 3. | N'sina el heme n'sina | 5.29 |
| 4. | Saâf zide arassi | 5.05 |
| 5. | Chefte el m'hebba fi âynek | 5.00 |
| 6. | Line tehreb menni | 5.23 |
| 7. | Samehtek ana y'la samahle Allah | 5.44 |
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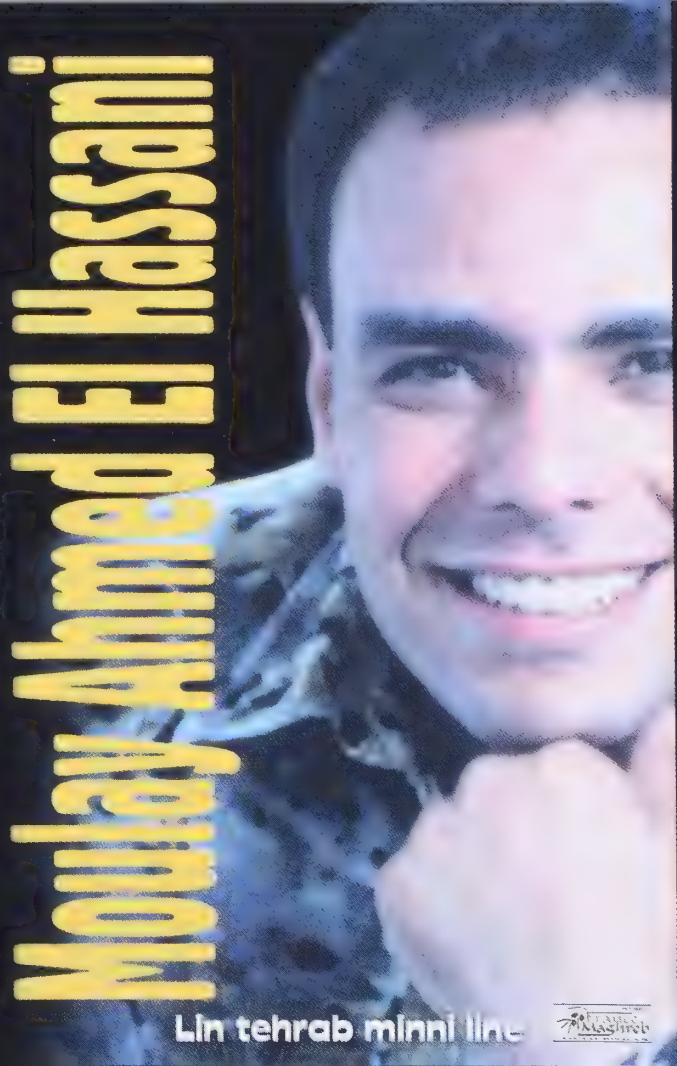

Lin tehrab minni line

Moulay Ahmed El Hassani
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1. Ya m'ra
2. Comme chaque fois
3. Je t'aime chérie
4. Ma mamia
5. Ca fait longtemps
6. C'est pas ma faute
7. Hiya danger
8. Consulat
9. Nabina
10. Matebkiche
11. Comme chaque fois (play back)
12. C'est pas ma faute (play back)
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AMROU

# AMROU

| | | |
|---|---|---|
| 1. | Ya m'ra (Amrou/Amrou) | 3'55 |
| 2. | Comme chaque fois (Amrou/Amrou) | 3'36 |
| 3. | Je t'aime chérie (Amrou/Amrou) | 3'55 |
| 4. | Ma mamia (Valentin/Amrou) | 4'12 |
| 5. | Ca fait longtemps (Amrou/Amrou) | 3'34 |
| 6. | C'est pas ma faute (Amrou/Amrou) | 3'35 |
| 7. | Hiya danger (Amrou/Amrou) | 4'43 |
| 8. | Consulat (Amrou/Amrou) | 3'35 |
| 9. | Nabina (A/Amrou) | 4'37 |
| 10. | Matebkiche (Amrou/Amrou) | 4'17 |
| 11. | Comme chaque fois (play back) | 3'38 |
| 12. | C'est pas ma faute (play back) | 3'35 |

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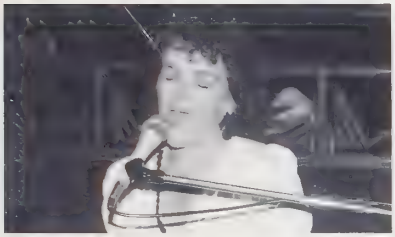
# SHANNA CARLSON

## Swing High, Swing Low

"It seems like everything has already been said, but it still feels new inside of me. Got to say what's in my heart and head, and I feel it's...'bout time.

—Shanna Carlson



'Bout Time

That's the name of Shanna Carlson's production company. It's also her logo, her slogan, and very possibly her philosophy.

I first saw her singing in a small club in San Francisco's South of Market district, way back before it became SoMa; back before everybody went nouvelle and started charging twenty dollars for two ounces of food. Over the years I have seen her play in dozens of places: cocktail lounges, hotel bars, night clubs and theaters, doing singles, duets, one woman shows and playing with bands (You should see her playing piano with her right hand, synthesizer bass with her left and singing her heart out at a the same time). She has performed in England, Sweden and Norway and has worked with all kinds of high-powered, appreciative musicians, and in every place somebody would ask the same question: "When are you going to do an album?" The answer was always the same: "When I'm ready." That's fair. Never mind that those of us who are hooked on her liquid voice and relaxed delivery get tired of driving out to Pacifica or down to San Jose to hear her, and never mind those times when we are sitting around talking about great singers and somebody says "You should hear Shanna Carlson," or those times when you have a special person over and you think "I know what would create just the right mood." Never mind all that. A person has to be ready. It takes a lot of playing, a lot of seasoning, a lot of learning. In her case the process started with playing piano for her church in San Francisco at age thirteen, and continued while she raised a family and supported herself as a musician. Now, fifteen years after turning pro, she is ready.

'Bout Time

What makes this particular singer worth waiting for? She has a rich, warm contralto voice, with echoes of Ernestine Anderson, Irene Kral and Rosemary Clooney, unique, subtle phrasing and a friendly, intimate stage presence. She also swings like the entire Basie rhythm section.

But her greatest asset, what keeps people coming back to hear her, is her ability to put a song across. She does it with an intensity and conviction that catches you and forces you to really listen. Nobody makes you feel the lyric of a song the way she does. This is because she so obviously feels it herself.

"To me," she says, "a song worth singing is one that tells a believable story. When I sing one like *The Very Thought Of You* or *Where Can I Go Without You?* I become the person in that song. How can you do that and not be moved?"

She also knows how to have fun with her singing. Listen to the playfulness in *Love You Madly* and *Day In, Day Out*. (I love the way she sings "ocean's roar-or-or" like a wave crashing on a beach.)

To help tell her stories, Shanna has selected some of the best musicians in the Bay Area.

Bill Bell is a jazz educator and leader of his own group. The Bell Sizztem. He has been musical director for Carmen McRae, vocal coach for the Supremes and has accompanied Nancy Wilson, Milt Jackson, Dizzy Gillespie and many others. His playing and arranging throughout the entire album are complimentary and discreet, yet soulful and very much show his own style. His arrangement of *Day In, Day Out* is especially intriguing, and his solo on *Lucky So-And-So* is everything a blues ought to be, with just that extra jazz touch.

Seward McCain and Scott Steed are two of the most respected—and recorded—bass players around, and Vince Lateano, possibly the most in-demand drummer anywhere, has appeared on more records than most people own.

Helping with the solo chores are the legendary Buddy Montgomery playing vibes on *How Deep Is The Ocean?*, Pee Wee Claybrook, an old-style tenor man who plays a beautifully tender solo on *The Very Thought Of You*, Jeff Sanford with a sinuously modern soprano on *World On A String* and Jim Nichols, who does an absolutely gorgeous guitar solo on *Beautiful Friendship*.

She accompanies herself on piano on *Where Can I Go Without You?* and *The Swing Song*.

Each song was chosen with great care and each soloist was chosen to fit the particular feel of that song. This kind of sensitivity and attention to detail, this unerring knowledge of what gives a song the right feel, is a hallmark of Shanna's performances. It may be genius or may be just innate good taste.

If there is a common thread among these songs, it is that most of them are romantic, but none of them are too emotional or self-pitying. No Billie Holiday pathos here, no unhealthy dependence on "my man", just good warm feelings. The walk-in-the-park kind of love. Not the stand-in-the-rain-feeling-awful kind.

Special mention should be made of *The Swing Song (Swing High-Swing Low)* by Carroll Coates. Coates is a veteran songwriter who has had songs recorded by Rebecca Parris, Shirley Horn, Mel Torme', Frank, Tony, Carmen and on and on and on. *The Swing Song*, recorded here for the first time, is a moving, evocative masterpiece. The combination of Coates' powerful writing and Shanna's sensitive interpretation sends us drifting down the backtrail of our own childhood to the bittersweet memories that all of us have there. We hope to hear more from the team of Coates and Carlson.

There is something different about Shanna's singing. Something more than her fine voice and subtle phrasing. Something unique and appealing, but hard to put your finger on. Maybe it's her tremendous love for music and her passionate desire to share that love with her audience that comes through when she performs.

Shanna has always wanted to do more with her singing, has always felt that she could make a difference in people's lives with her music, but she knows that the way to do that is not to do things for them, but to do things for herself and give them the opportunity to share the joy and love that went into the act of creation. You can't make a difference by doing what people want or expect. You have to show them a new way—Your way. We think she's done that.

'Bout Time, too.

—KEN McKENZIE
Ken McKenzie is a freelance musician and writer living in San Francisco.

SIDE ONE

1 HOW DEEP IS THE OCEAN 2:13
(Irving Berlin)

2 I'M JUST A LUCKY SO-AND-SO 5:26
(Duke Ellington, Mack David)

3 BEAUTIFUL FRIENDSHIP 2:13
(Donald Kahn, Stanley Styne)

4 (I'VE GOT THE) WORLD ON A STRING 3:34
(Harold Arlen, Ted Koehler)

5 CLOSE ENOUGH FOR LOVE 5:54
(Johnny Mandel, Paul Williams)

SIDE TWO

1 DAY IN, DAY OUT 2:45
(Johnny Mercer, Rube Bloom)

2 THE VERY THOUGHT OF YOU 4:30
(Ray Noble)

3 LOVE YOU MADLY 2:32
(Duke Ellington, Luther L. Henderson)

4 WHERE CAN I GO WITHOUT YOU 4:55
(Peggy Lee, Victor Young)

5 LOOKING AT YOU 2:28
(Cole Porter)

6 THE SWING SONG (SWING HIGH-SWING LOW) 2:51
(Carroll Coates)

All Songs ASCAP

## PERSONNEL

Shanna Carlson, Vocals, Piano on Side 2, Tracks 2,6
Bill Bell, Piano all other tracks
Seward McCain, Bass, Side 1, Tracks 1,2,5 Side 2 Tracks 1,2,5
Scott Steed, Bass, Side 1, Tracks 3,4 Side 2 Tracks 3,4
Vince Lateano, Drums all tracks
Jim Nichols, Guitar, Side 1, Tracks 2,3,4,5 Side 2 Tracks 1,2,3,5
Buddy Montgomery, Vibes Side 1, Track 1
Pee Wee Claybrook, Tenor Saxophone, Side 2, Track 2
Jeff Sanford, Soprano Saxophone, Side 1, Track 4

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TYPOGRAPHY: LLOYD J. ROBINSON
FRONT COVER ARTIST: BRUNI
Artist Bruni Sabean is a Bay Area painter [illegible]

THANKS TO
Mom and Dad for love, no matter what a [illegible]
Pam and Dave, my children, for making me grow. (Norma f[illegible]
Don and Julie for your support and all those [illegible]
Paul Weaver for all those years [illegible]
Shantha for teaching [illegible]
Ken for your love f[illegible]
Jan for your love and [illegible]
David B. for helping to keep [illegible]
Bill Bell, my musical mentor [illegible]
Russell Bond, the barefoot wonder [illegible]
of me.
Carroll Coates for "The [illegible]
The outstanding mu[illegible]

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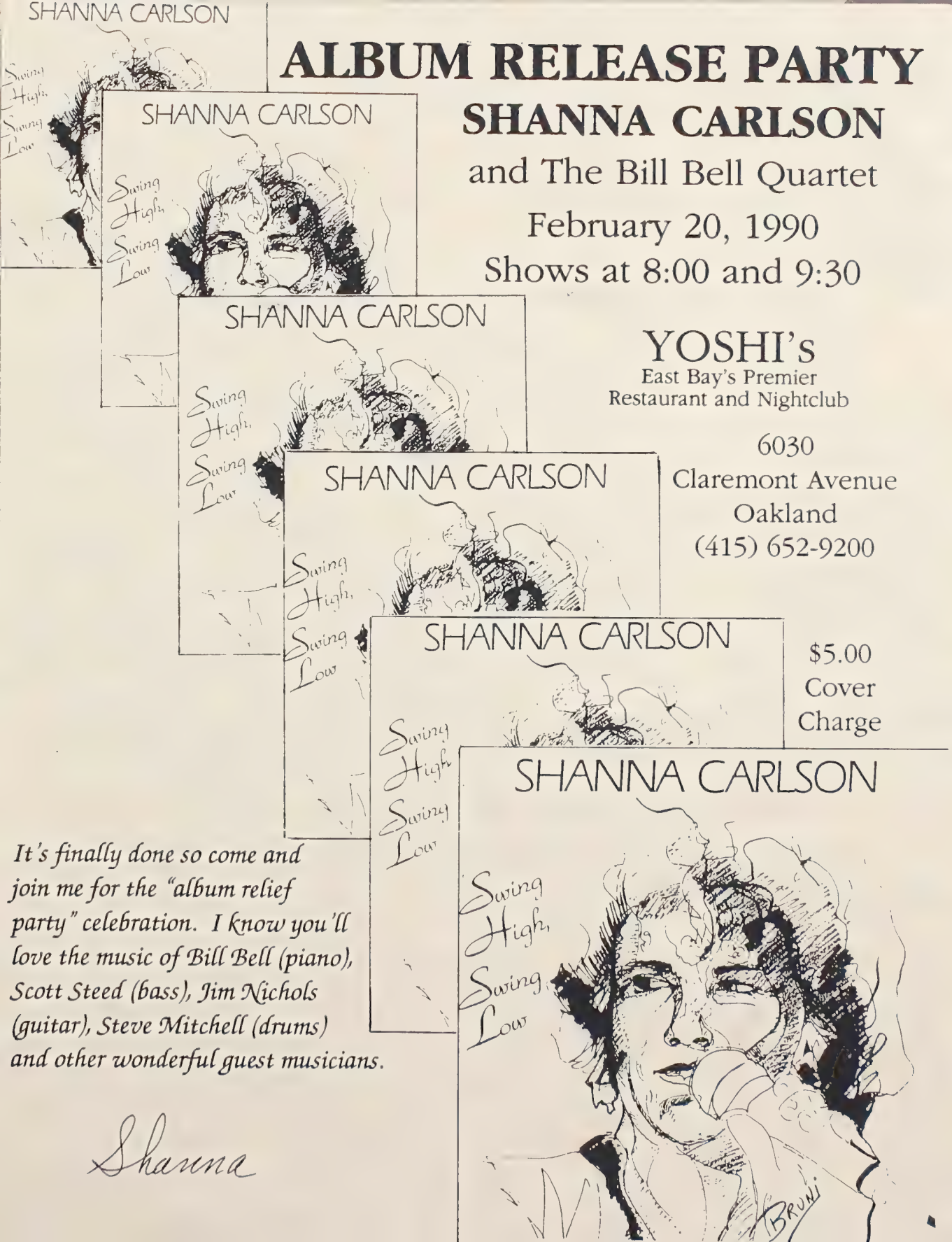


*It's finally done so come and join me for the "album relief party" celebration. I know you'll love the music of Bill Bell (piano), Scott Steed (bass), Jim Nichols (guitar), Steve Mitchell (drums) and other wonderful guest musicians.*

Shanna

Sharma Carlson
P. O. BOX 2252
CASTRO VALLEY, CA 94546

OAKLAND, CA
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25

Mr. a
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HILLSIDE

OPENING

GENESIS

STAR OF THE SHOW

YA FEELING ALRIGHT

LIFE IN THE GHETTO

WATCH YOUR BACK

FOR YOUR INFORMATION

BACK N FORTH

TOPSIDE

PUMP IT UP NOW

AGONY OF DEFEAT

IF YOU REALLY LOVE ME

SHINING STAR

CAROUSEL CHANEL

MIND YA BIZNESS

HILLTOP SCOPE II

ANSWERS

PRODUCED & ARRANGED & MIXED BY
LAWRENCE (L.G. THE TEACHER) GOODMAN & WARREN (STEADY B) McGLONE
FOR THE HILLTOP HUSTLERS PRODUCTIONS
EXECUTIVE PRODUCER: LAWRENCE GOODMAN, MIXED ASST. COOL C
Recorded at Kajem Victory Studios
Engineers: Jeff (The Slicer) Chestek

ALL CUTS PERFORMED BY NONE OTHER THAN D.J. ULTIMATE (SQUEEZE) EASE
Back Up Vocals—Lori Fulton
Keyboards—Haywood Smith, Jerry Cohen, L.G. The Teacher
Bass Guitar—Steve (Sea Bass) Green
Guitar—Randy Bowland
Drum Programs—Steady B, L.G. The Teacher
Additional Vocals—Sean Bryant, E. Marbles, Jo-Jo Dancer, Mentally Gifted, Ultimate Ease, Steady B.

*Mind Ya Bizness*—Featuring *Sean Bryant*
PRODUCED BY LARRY GOLD, JERRY COHEN, SEAN BRYANT, L.G. THE TEACHER
EXECUTIVE PRODUCER—LAWRENCE GOODMAN, STEVE BERNSTEIN

Steady B appears courtesy of Jive/RCA Records.

Direction and Fan Club information: Popular Artist Management,
P.O. Box 15591, Philadelphia, PA 19131

*DEDICATION FROM DA PRODUCA*
In the name of Allah most gracious most merciful, I would like to thank my wife Ann Goodman for tolerating all the noise in the basement. All my children, Qur'an, Maiya, Saudia, Baye', Taji, Malynda. Thanks to sweet Caliph for his inspiration of *Life In The Ghetto*. My official right hand man Steady B, thick-n-thin dancers, and all the Hilltop Hustlers who make things happen in this town.

*SHOUT OUT*
Clerence Goodman, my sister Poo & all of her children, Mom McGlone, Cookie, Joanne, Lisa, Preston who works hard, my brother Tony, John Miles, Paul Miles, Ociele Hawkins, my brother you know who-----, Seifullah & all his children in memory of Jessie Goodman.

*QUIZ* Questions on the album—can you name all the members of
The Hilltop Hustlers?

Is Michelle singing on *If You Really Love Me?*

What songs have guest rappers on it?

Who is Cool C talking to on the phone in *Carousel Chanel?*

*WISDOM FROM DA PRODUCA*
To Those who believe in Allah, A Muslim Studies from the cradle to the grave. Arabic translation *As-Salaam Alaikum* means—may peace be upon you.

People of the universe turn to your true religion, *Islam*—means entire submission to the will of Allah.

*La-Ill-La Ha Il-La La* means—I bear witness there's no other God but Allah.

*Allah-U-Akbar* means—God is the greatest.

1. Remember do what you believe, and believe what you do.
2. It's not how good your living, but how long you live good.

I wanna thank God for makin' this possible again. Mom & Dad, Ang, Michelle, all my brothers, my grandmothers, grandfathers, all my aunts, uncles, and cousins, my great grandmother, Dolibaby, Great Aunts, Jennifer & family.

Peace....To my brother Yan, Hustler Rick, Finks, Styles, Richie Rich, Pil, T.C., Nell, Shell, Eddie Mike, Lil Eric, Brett Billions, Giz Miz, Lux, my Godson Naeem Gees, my old head Fred Gees stay strong, Shawn Gees, The Surgeon General, B My Barber, Heavy A, Lil Chuck, Jim Jim, Mixmaster Mike, Cosmic Mike, Chino, Ant, Big Shawn, Thanks to City Blue, Gold heart Jewelers.....

Peace to everyone!!! I forgot! My fault
Thanks to my hometown! West, North, South, Southwest, and the rest of Philly.

Special Thanks....Goes out to Power 99FM. Dave Allen, Colby Colb, Jo-Jo Davis, Don Mystic Mack, Stanley T, and the rest of the 99 staff. Q-102 & all the radio personalities. Chris Clay, Q-106 FM, Webb Yo! M.T.V. Raps, B.E.T., Krush.

Photography: Robert Manella
Art Direction: Bob Defrin
Design: Lynn Kowalewski

*SHOUT OUTS*....Chuck D & Public Enemy, E.P.M.D., D.O.C., Dr. Dre, Easy E, N.W.A., Rakim & Eric B, Luke and The 2 Live Crew, Craig G, Heavy D, D-Nice, B.D.P., Kane, Special K, Teddy Ted, Jackie Paul, D.J. Clark Kent, M.C. Lyte, Queen Latifah, Too Short, A.T.L., Bobby Dance, Chubb Rock, Ice Cube, the West Coast all stars, Fab 5 Freddy, Ed Lover, Dr. Dre and everyone else!!!

The Hilltop Hustlers Rockin...L.G. The Teacher
Thanks for the knowledge and the wisdom that you and sweet Calipha been droppin on me. My partner in crime rhyme Steady B, my cousin D.J. Ultimate Squeeze Ease for the dope cuts, E Marbles (off side kick) Jo-Jo Dancer (a.k.a. Thick), Clever Dancer, Hype G, Mentally Gifted, Qur'an wit the quickness, Keith Thanks to Can-Day!!, Lisa, Cookie, Joanne, Preston, all The Hilltop Hustlers personnel.

Peace to all The Hilltop Hustlers from the past and present, and the future.

Yo check this out...I'm living the glamorous life Ghetto Style. You don't have to be rich to live good, just strive to live comfortable.....

COOL C
H.T.H. 90's

82149-1

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ADS 9505

# California Rock Choir
## featuring Ben Vereen and friends

**Side One**

AIN'T NO MOUNTAIN HIGH ENOUGH
(V. Simpson/N. Ashford; Jobete ASCAP) 2:23

LET FREEDOM RING
(W. Sams; Merpex Music BMI) 1:53

THIS IS AN EMERGENCY
(W. Sams; Merpex Music BMI) 2:24

SUMMERTIME
(I. & G. Gershwin; Gershwin Publishing ASCAP) 2:07

YOU'RE WHAT I NEED, NOT WHAT I WANT
(P. Sawyer/G. Jones; Jobete ASCAP) 2:18

**Side Two**

YOU'RE ALL I NEED
(V. Simpson/N. Ashford; Jobete ASCAP) 2:19

WHOEVER YOU ARE
(W. Sams; Merpex Music BMI) 2:10

TALL OAK TREE
(W. Sams; Merpex Music BMI) 1:25

BROKEN WING BIRD
(W. Sams; Merpex Music BMI) 2:37

THINK ABOUT IT
(W. Sams; Merpex Music BMI) 2:01.

PRODUCED BY ROBERT MERSEY

adamo records and tapes

Cover illustration: Katheryn Holt Design & art direction: the Hub

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# Supermax

Kurt Hauenstein

## SIDE 1
WORLD OF TODAY
FLY WITH ME
BE WHAT YOU ARE
IT AIN'T EASY

## SIDE 2
IT'S A LONG WAY TO
REACH HEAVEN
REGGAE FEVER
AIN'T GONNA FEEL

Personnel:

| | |
|---|---|
| KURT HAUENSTEIN | lead vocals/bass/keyboards/guitar |
| RICHARD SCHOENHERZ | keyboards |
| HANS OCHS | guitar |
| JOHAN DAANSEN | guitar |
| RAINER MARZ | guitar |
| ROBERT MUSENBICHLER | guitar |
| PETER KOCH | percussion |
| BRAD HOWELL | percussion |
| JURGEN ZÖLLER | drums/percussion |
| HARTMUT PFANNMÜLLER | drums/percussion |
| CATALIN TARCOLEA | panpipe |
| PATRICIA BEY | backing vocals |
| PRECIOUS WILSON | backing vocals |
| GEORG LISZT | backing vocals |

CATALIN TARCOLEA appears on courtesy of DELTA MUSIC
PRECIOUS WILSON appears on courtesy of HANSA RECORDS

All titles written by KURT HAUENSTEIN, except "IT AIN'T EASY" and "BE WHAT YOU ARE" which are written by RICHARD SCHOENHERZ.

Published by ROCKOKO MUSIC, GEMA.

Recorded and mixed at HOTLINE STUDIOS, GERMANY.
Engineered by ARMIN BANNACH
Mastered by NIGEL JOBSON

This album was mixed with the APHEX AURAL EXCITER
PRODUCED BY PETER HAUKE FOR ROCKOKO PRODUCTION.

Frontcover Photo: Kurt Hauenstein, Patricia Bey,
Kate Johnson by Michael v. Gimbut
Backcover Photos: BRAVO/W. Heilemann

Contact:
ROCKOKO PRODUCTION + MUSIC
Nordendstr. 30
6000 Frankfurt/Main, Germany
Tel.: 0611/598145
Telex: 414073 ROCK D

Management:
UWE BLOCK PROMOTION

6E-193

elektra

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Peter Koch

Kenneth Taylor

Lothar Krell

Jürgen Zöller

Hans Ochs

# Richard Klender

# *Soft and* HARD

## Soft

Welcome to my Life

Fallin' in love with You

Have you always been lonely

Someday

Most of all

Bring me back your sunshine way

## HARD

Money's Tight

It's Unbelievable

Home Cookin'

* Dirty Music

High Hopin'

Take me Angel

produced and arranged by Richard Klender
associate producer ~ Kip Dubbs

### Musicians:

Lynn Coulter ~ drums & percussion
Jay Kaye ~ electric guitar & voice box
Gene Marcellino ~ bass guitar
Dave Swanson ~ Steinway & Rhodes piano, Hammond organ
Richard Klender ~ vocals, acoustic guitar, piano, bass, & synthesizers

### Background Vocalists:

Debra Fay, Karen Klender, Chris Oliver, Alana Shor, Kelly Angle, Bev Jones, Wayne Keifer (laugh), Don Wimbrough

### Thanks for your time and kindness:

Jed Winchester ~ bass, Charlie Deck ~ organ, Tom Simpson ~ drums, Kelly Angle ~ sax & keys, Jerry Peterson ~ horns, Jim McDermott, Don P., John R., Bill P., John Arioso, Bernie, Lennie, Joan, Anne, Denise, Sandy, Chuck, Derek, Skip, Ms. Pooh, Marie Person, Jim, Janet, a & r record manufacturers & "The Man"

Thank you: Larry & Camille Calemine, Kevin Carroll, Jeff & Sue Dreifuss, Lonnie & Mary Griffiths, Bill & Jeane Klender, Jerry & Joni Pivec, Janet Shears, Bob & Jan Sutton

### Recorded at:

A & M Records
Hollywood, Ca.

Sheffield Recording Ltd.
Timonium, Md.

Star Track Studios
(L.A. Center of Electronic Music)
Synthesizers

### engineered by:

Rick Porter
Bev Jones

Bill Mueller

Bryce Robbley
Joe Cannizzaro

### cover design & photography

Mike McGuire

### hand lettering

Sharol Hallen

all words and music by Richard Klender
* lyrics to Dirty Music by Enoch Anderson
all songs published by Klenco Music, ASCAP
* published by Klenco Music/Catapult Music, BMI

also available in cassette & stereo 8-track tapes

dedicated to my friend, Lonnie Griffiths

warning: unauthorized reproduction of this recording is prohibited by federal law and subject to prosecution

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Stereo
KM 1005

Special thanks
to our mother Daisy Roberson
with love always

Side 1

THIEF IN THE NIGHT 8:02
Gloria Roberson (BMI)

ROCKIN & ROLLIN FOR JESUS 4:17
Suberta Roberson (BMI)

READY FOR HIS CALL 6:37
Suberta Roberson (BMI)

PEOPLE IT'S TIME TO PRAY 3:15
Gloria Roberson (BMI)

Side 2

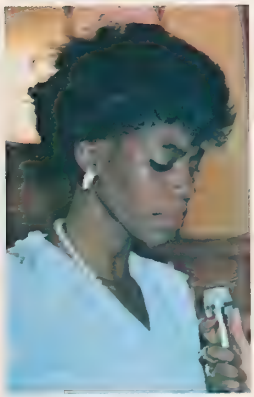
I CAN DEPEND ON GOD 6:02
Slyster Sledge (BMI)

HE'LL BE RIGHT THERE 5:35
Gloria Roberson (BMI)

LORD OF MY LIFE 3:14
Suberta Roberson (BMI)

113 PSALM 5:40
Music by Gloria Roberson
Words from the scripture

MOVIN UP THE KINGS HIGHWAY 3:29
Suberta Roberson (BMI)



Mentor: Daisy Roberson
Lead & Background Vocals: Alice Roberson, Debra Roberson, Gloria Roberson, Suberta Roberson

Piano: Gloria Roberson
Guitar: Sly Williams
Keyboards: Elaine Hunter, Gloria Roberson, Dale Davenport
Bass: S. Williams
Drum Computer Program: Gloria Roberson, Sly Williams, Akinwale P. Adisa

Recording Engineer: Sly Williams
Assistant Engineer: Akinwale P. Adisa

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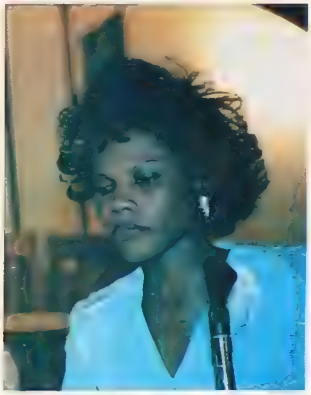
Album cover concept, design & illustration. Pamela L. Keels Graphics Inc



The Roberson Singers
151 North Pascack Rd.
Spring Valley, NY 10977
Daisy Roberson-Pres.
(914) 425-3687
Debra Roberson-Sec'y (914) 425-6922
Alice Roberson-Treas (914) 425-6098

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KH 30756

Headliner Series

Harmony Stereo

# MARTY ROBBINS - FROM THE HEART

Love's Gone Away
Oh, Virginia
Would You Take Me Back Again
Half As Much
I Never Let You Cross My Mind
Lolene
The Things That I Don't Know
I Feel Another Heartbreak Coming On
I Can't Say Goodbye
I'm So Lonesome I Could Cry

**MARTY ROBBINS**
**FROM THE HEART**

Side 1
I'M SO LONESOME I
COULD CRY
I NEVER LET YOU CROSS
MY MIND (ASCAP)
LOLENE
THE THINGS THAT I
DON'T KNOW
I CAN'T SAY GOODBYE

Side 2
HALF AS MUCH
OH, VIRGINIA
I FEEL ANOTHER
HEARTBREAK COMING ON
LOVE'S GONE AWAY
WOULD YOU TAKE ME
BACK AGAIN

The selections are BMI except where noted.

Marty Robbins is a man of many moods and interests. He sings a love song with a depth of understanding that few other singers have. In this album, Marty continues to display the talent that has made him one of today's best-known Nashville-based singers. Here are lusty, lilting, and sentimental songs about love and women. Songs that brilliantly showcase the qualities that have firmly established Marty Robbins as one of the country's most popular entertainers.

Not surprisingly, Marty spent his youth around ranches, cattle, horses, and cowboys in Arizona. The stories told him by his grandfather about the legendary figures of the Old West enriched Marty's knowledge of those colorful men and exciting times.

Marty's producer once remarked that "it's always an exciting experience recording a great artist. In Marty Robbins' case, I find it downright thrilling and an honor, too. As you listen to his albums, I think you'll agree that Marty continually outdoes himself. . . . And as you know, that's saying a whole lot!

"A genius of a performer, a nice guy to know and work with—there's no one else in the world like him."

We think you'll agree.

Cover design: Ron Coro/ Cover photos: Al Clayton / Manufactured by Columbia Records/ CBS, Inc./51 W. 52 Street, New York, N.Y./ ®"Harmony." ℗, "Columbia," Marcas Reg. Printed in U.S.A.

KH 30756
*Headliner Series*
*Harmony Stereo*
A PRODUCT OF
COLUMBIA RECORDS

SIDE A

1. Nightmare On My Street
2. Here We Go Again
3. Brand New Funk
4. Time To Chill
5. Charlie Mack (1st Out Of The Limo)

SIDE B

1. As We Go
2. Parents Just Don't Understand
3. Pump Up The Bass
4. Let's Get Busy Baby
5. Another Special Announcement

SIDE C

1. Live At Union Square, (November 1986)*
2. D.J. On The Wheels*
3. My Buddy*
4. Rhythm Trax—House Party Style

SIDE D

1. He's The D.J., I'm The Rapper
2. Hip Hop Dancer's Theme
3. Jazzy's In The House*
4. Human Video Game

Photography: Douglas Rowell
Grooming: Kofi Tuda for Tumutu
Clothes courtesy of Le Coq Sportif

Produced by:
D.J. Jazzy Jeff and The Fresh Prince,
Bryan "Chuck" New and Pete Q. Harris

Engineered and Mixed by Bryan "Chuck" New

Recorded at Battery Studios, London

An Original Sound Recording Made By Zomba Recording Corporation

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For more information,
D.J. Jazzy Jeff & The Fresh Prince Fan Club
P.O. Box 375
Bala Cynwyd, Pa. 19004

Management:

RUSH ARTIST MANAGEMENT

10911-J1
RE1

GRAFFITI: Ronald Garcia

*D.J. Jazzy Jeff*—I would like to thank. . . . my family, Mom, Jim, Eric, Marcia, Sharon, Linda, Reggie, Katherine, Orrin, Mitzi, Kevin Cobb, my nephews and nieces, my Grandmom, Uncle Roosevelt, Ardina, Bill Spradley, Art, Mrs. Lassiter, Mrs. Smith, Mr. and Mrs. Savage, Abe, Tracey, Troy, my Baby Tina and the cutest little boy in the world Cory Allen Townes. . . . I Love You!! The Redman Street Posse, for years of support. Lil' Mike, Bob, J.L., Dior, Hess, Derrick, Sam, Lep, Marv, Crazy Dee, Guch, Big Mike, The Hurdles, Den, Frankie and Grady and *my oldheads*—Chuck, Keith, Poop, Larry, Kev, Bones, Spot, Smoke, Boo, Tyrone, Raheim, Block, Reg and everyone around *The Way!* Ronnie Polo, Simms, Herb, Ben Doe, Vidal, Russ, Abe, Gucci Dan, Byron, Ice, Butter, 8-Ball Crew, Abdul, Joe, John Rankin, John, Graddie, Cook and Len, Miles, Crystal, "Sean, Trece + Jackie Thomas" (L.A.), Dee Dee (Atlanta), Donelle (Seattle), Tia (Ohio), Dawn (Conn.), Mike and Helen Campbell (Cal.), Mike Callaghan, Eddie Johnson (Tenn.), Darryl Brooks (D.C.), Bam, Bucky, Mike Tyson, Tyrell Biggs (60st), Meldrick Taylor, Perzan Radio and everyone at IMPACT and Jack the Rapper.

*The Fresh Prince*—I would like to thank God, my family and friends!

*Ready Rock C*—I would like to thank my family, my Mom (the #1 Lady in my life), Dad, Bebe, Gerri, Jackie, Garri Wing, Steward Wiley, Yul Green, Maurice (my little nephew), Yvonne Morgan, Karen, my friends Fresh Prince (thanks for putting me down), Jazzy Jeff, J.L. (manager), Charlie Mack, O Money, Jay Ski, Allen Berry (Peanut), Antoinne, Larry Gun, Ted Evans, Tony + Burt Johnson, (Black Boy), Herman Johnson, Skip, Hub, Elijah, Brian & Glenn Alcorn, Brian (Lump), Luther and Kenny Prescot, Vince McDaniels, Todd Hudson, J.R. (Black), Eric Boone, Lil' Joe Manning, Big Lawrence, Les, Dal, Dave, Kev, Larry, Stacey Bond, Danny Derrick, Gerald, David Rush, Nick's (Pizza), Easy E, Bryant's Variety, and all those who deserve thanks from the Wynnfield 58th Street Posse; also Most Precious Blood Catholic Church, Block Boys, After Midnight, Steady B, Wiz, Lovie, Power 99, WDAS, Martin Luther King (Class of 1987), All Jive and Rush artist, "TOO DAMNED HYPED!".

And To The
*Philly Rap Connection. . . . . Keep Rockin' Ya'll*
Schoolly D, Steady B, M.C. Breeze, Disco Dave, Robbie B and Jazzy Jay, Steve, Rockwell, Baby D, Ice Cream T., Cash Money, Marv, D.J. Groove, Lord Supreme, Master Vic, Don, Bones, Malika, Cool C., 3D, Tough Crew, Crown Rulers, Mitch, Jewel T, Evette $, Bilaly B, Jim Hill, Lonnie Penn, Bobby C., Redz, Chino, Bobby Dance, Gary O., Cosmic Kev, Parrish, Tone, Grandmaster Nell, Captain Boogie, ASTRO Funk, Lightnin' Rich, Solo, Big John, D.J. Wood, Chuckie GoGo, Big Daddy, Cosmic Mike, Jeff Mills, Brian Dennis, After Midnight Mike, Terrence T., Jackie Paul, Big Troy, Big Chuck, Big Dwight, Big Lawrence, Craig Davis, Dana and Lawrence Goodman and everyone who keeps Philly Rockin' Hard!
*WE WOULD LIKE TO ACKNOWLEDGE:*
Kool Moe Dee, D.J. Easy Lee, LaVaba, Whodini (my Brothers), L.L. Cool J, E. Love, Bob Cat, Cut Creator, Davy D, Public Enemy, Stetsasonic, Doug E. Fresh, UTFO, Eric B and Rakim, Whistle, 2 Live Crew, Grand Master Flash, Boogie Down Productions, Heavy D and the Boyz, Annquette, Shy D, Juice Crew, Dana Dane, Sweet T, Run DMC, Just ICE, Spoonie G, Salt and Peppa, Cool Hurby, Jazzy Joyce, Mantronix, Skinny Boys, T. La Rock, Jazzy J., Bambatta, Busy Bee, Kurtis Blow, Ice-T, Chuck Brown, Luke Skywalker, Grandmaster Caz, Grandmaster Melle Mel, Chuck "Chillout", Bobby Brown, Mike Bivins, Tanya Pendleton, Oran Juice Jones, The Fellas in N.C., '87 Def Jam Tour Staff, P Fine and Funkenklein
*The London Crew*—Chad Jackson, Tim Westwood, Mike Allen, Paul Oakenfold, Cerry Berry, Disco Mix Club, Spinoffs, London Posse, Wee Papa Girls, Derrick B., Faze One, Cookie Crew, Tonya, Fawn, Tiffany and Devika and everyone who's "Down with the Program".
*Special Thanks Goes To:* Mimi, Doug Henderson, Butterball, Lady B, JoJo, Mike Love, Cutmaster Butter and All of the Radio Jocks around the *World*. . . . .Thank You!
*Extra Special Thanks To:*
Barry, Ann (Grandma), Gina, Julie, Jon, Clive, Paul, Cheri and all the staff at Jive. To Bryan "Chuck" New, Pistol Pete Q. Harris, Joe The Butcher, for helping us complete a def album! To Cara Lewis, Pam, Susan and the whole staff at G.T.I. bookings. Thanks for keeping us busy. To Rush Productions: Russell Simmons, Lyor (Big Cheese) Cohen, Tony Rome, Robert Ford, Lisa, Bill Adler, Bill Stepheny, Rick Rubin and our attorney Kenneth Anderson for putting us on the right track. A special thought goes to the late Scott La Rock, Shawn Mobley and J.R..

*Finally* I would like to thank my entire posse for keeping me strong.
We have no choice but to grow stronger.....
Jazzy Jeff

Fresh (Nutty as a Fruitcake) Prince
Ready (Doc Feel Good) Rock C
James (My Right Hand Man, J.L., Hammer, 1st to 8th) Lassiter
Omar (Rebel, What Time Is It, 0-$) Rambert
Charlie (Mack, Toenails, Chewbaka) Alston

I love ya'll—Peace, 'cause we're just Too Damned Hyped! T.D.H. Posse 1988

## THE PROJECTS (PJays) *feat. DAVE of DE LA SOUL and DEL*

*b/w ONCE AGAIN feat. GRAND PUBA and SADAT X of BRAND NUBIAN*

# HANDSOME BOY MODELING SCHOOL

**LESSON #2**

***CO-FOUNDERS NATHANIEL MERRIWEATHER (p.k.a. DAN THE AUTOMATOR) AND CHEST ROCKWELL (d.b.a. PRINCE PAUL) OFFER A SELECTION FROM THEIR MUSICAL CURRICULUM!!***

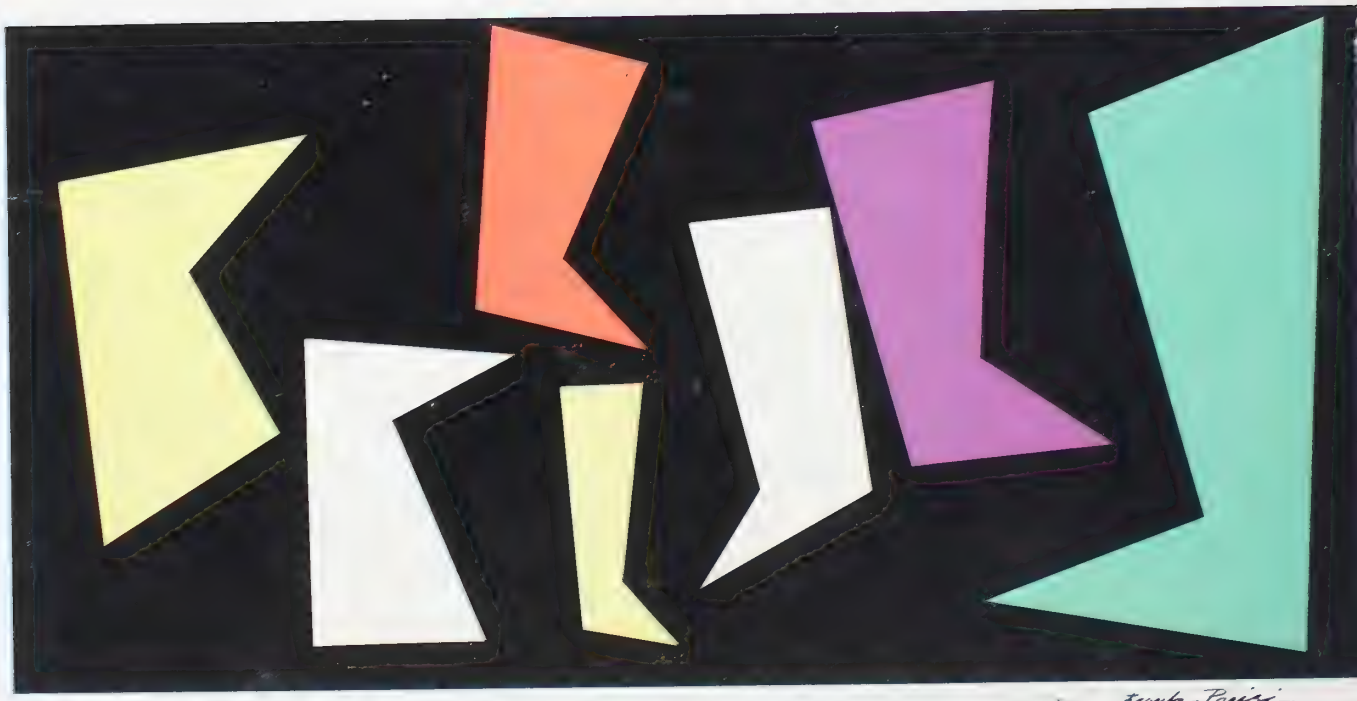
***LISTEN TO THE HANDSOME BOY SUCCESS STORIES OF DAVE OF DE LA SOUL, DEL THA FUNKY HOMOSAPIEN, GRAND PUBA, AND SADAT X OF BRAND NUBIAN.***

TB 2016

# marches around the world

Official West German Army Band

RASPUTIN'S



Franka Parisi

URANIA

UR 9015

# MARCH AROUND THE WORLD

Musikkorps der Bundeswehr, HAMBURG, Capt. Gerhard Scholz, *Conductor*
(Official West German Army Band)

*Side A*

SOUSA: Stars and Stripes Forever
El Capitan
King Cotton
Diplomat March

ELGAR: Pomp and Circumstance

ARNOLD: River Kwai March

*Side B*

SOUSA: The Liberty Bell
Hands Across the Sea

FUCIK: Florentine March
Entrance of the Gladiators

SOUSA: Hail to the Spirit of Liberty

JOHANN STRAUSS, Sr.: Radetzky March

The first American music to become popular in Europe were the marches of John Philip Sousa and so it is not surprising that the bulk of selections on this record of the *Musikkorps der Bundeswehr*, Hamburg, are compositions by the American "March King." They all date from his first twelve years of touring, after his marches in brisk 6/8 time had begun to set people dancing the neglected twostep and made him so famous that he resigned as Marine Band leader and formed his own organization. Sousa virtually revolutionized march writing by emphasizing melody no less than rhythm. "America is a restless country," he said shortly before his death in 1932. "We do not want sadness. We want brightness. I have tried to put sunshine into music."

Before Sousa, most marches were for parade and most bandmasters military men who thought in terms of cadenced steps. But Sousa had been trained to be a musician. His creative mind worked in terms of broad, sweeping melodies that could be played on the violin or sung. He wrote ten light operas; numerous symphonic poems, suites, fantasies, songs — all of them, however, overshadowed by the marches which he called his "musical children" and which became part of our national heritage. According to Sousa, a march had to have elasticity, simplicity of harmony, spontaneous melodic appeal. He actually relished hearing his tunes ground out on barrel organs. "It takes a good tune to grind well," he would say wistfully.

*The Stars and Stripes Forever*, which opens the record, is his masterpiece and so popular that foreigners sometimes mistake it for the national anthem. Oddly, it was conceived in a somber mood, when Sousa had to hurry home from Europe on the news of his manager's sudden death, to take over the sole, frightening, responsibility for his large band. On deck, alone with grey clouds and angry waves, the sight of the flag cheered him, gave him confidence, inspired him to conceive the soothing yet powerful melody that neither rose nor fell, like the flag fluttering in the stiff breeze. In New York, on Christmas Day 1896, he wrote it down as the trio of a new march he needed for a nationwide 21,000-mile tour, and named it for the flag .

*El Capitan* antedates *The Stars and Stripes* by several months. It was the centerpiece of a Sousa opera in the Gilbert and Sullivan manner, set in Peru and very successful here and in England. The march, a piece of great brilliance—in which, incidentally, the melody of the trio is carried by the baritone horn instead of the customary clarinet — became a hit tune during the Spanish-American war. The band of the SS *Olympia* played it on May 1, 1898, as Admiral George Dewey took his squadron into Manila Bay to destroy the Spanish naval forces; and it was struck up during the victory parade in New York just as the *Olympia's* and Sousa's joint bands passed the reviewing stand in front of Washington Arch.

Most of Sousa's marches were written for particular occasions; big tours, important engagements. *King Cotton* was the official march of the Cotton State Exposition in Atlanta, Georgia, 1895, where two weeks of Sousa concerts saved the affair from bankruptcy. *Liberty Bell* was introduced during his first stand at the Ziegfeld Trocadero in Chicago, 1893; Sousa had admired a stage setting depicting the Liberty Bell just before receiving a letter from his wife who wrote that their young son had paraded with his class to honor that symbol of American history. *Hail to The Spirit of Liberty*—a close contemporary of *Hands Across the Sea*—was composed for the dedication of the Lafayette monument in Paris, on Independence Day 1900, when Sousa was the official American representative at the World's Fair. *The Diplomat* was likewise written for a European tour, his fourth, in 1905.

Except Arnold's *River Kwai* march from the 1958 American movie hit, the other selections are of European origin. The *Pomp and Circumstance* marches (op. 39) by Sir Edward Elgar, Sousa's British contemporary, are concert classics. They were written for full orchestra, not for band, and reflect the romanticized splendor of military pageantry. The prolific Julius Fucik, a student of Dvorak turned regimental bandmaster, is represented by his *Florentine March* and the *Entrance of the Gladiators*. The latter's title is self-explanatory: the sprightly, provocative theme virtually flexes its muscles. Without the strains of this march accompanying the champions' entrance into the area, no Central European wrestling fan would have considered a show to be complete.

The record closes with the *Radetzky March* by Johann Strauss Father. The Viennese celebrity of court balls and dance halls wrote it in burning patriotic fervor during the troubled year of 1848, to honor Field Marshal Count Radetzky, the octogenarian symbol of Austrian traditionalists, who had just won spectacular victories in Italy. The fiery first strain recalls the clatter of trotting horses rather than the stride of marching men; the second has a softer, lilting quality. It sounds a festive, stimulating finis to this collection of masterpieces of march music which should please the casual listener as well as the discriminating connoisseur.

ANN M. LINGG

## The Artists

The *Musikkorps der Bundeswehr*, Hamburg, was organized in 1956, and has since then, in addition to ceremonial functions within the Army, given many successful concerts in the Schleswig-Holstein area and in the park, *Planten un Blomen*, and in the *Musikhalle*, both in Hamburg. The concerts in the *Musikhalle*, in particular, serve to demonstrate the artistic aspirations of modern military music.

Before joining the *Bundeswehr*, Capt. Gerhard Scholz was chief conductor in Recklinghausen, seat of the annual Ruhr Festival, where he performed many symphonic and choral works of the classical, romantic and modern literature.

Recorded with Telefunken microphones and Ampex 300 Stereophonic Tape Recorder. Masters were cut on a Neumann lathe with Grampian cutter. The frequency response of this record is from 30—20,000 cycles.

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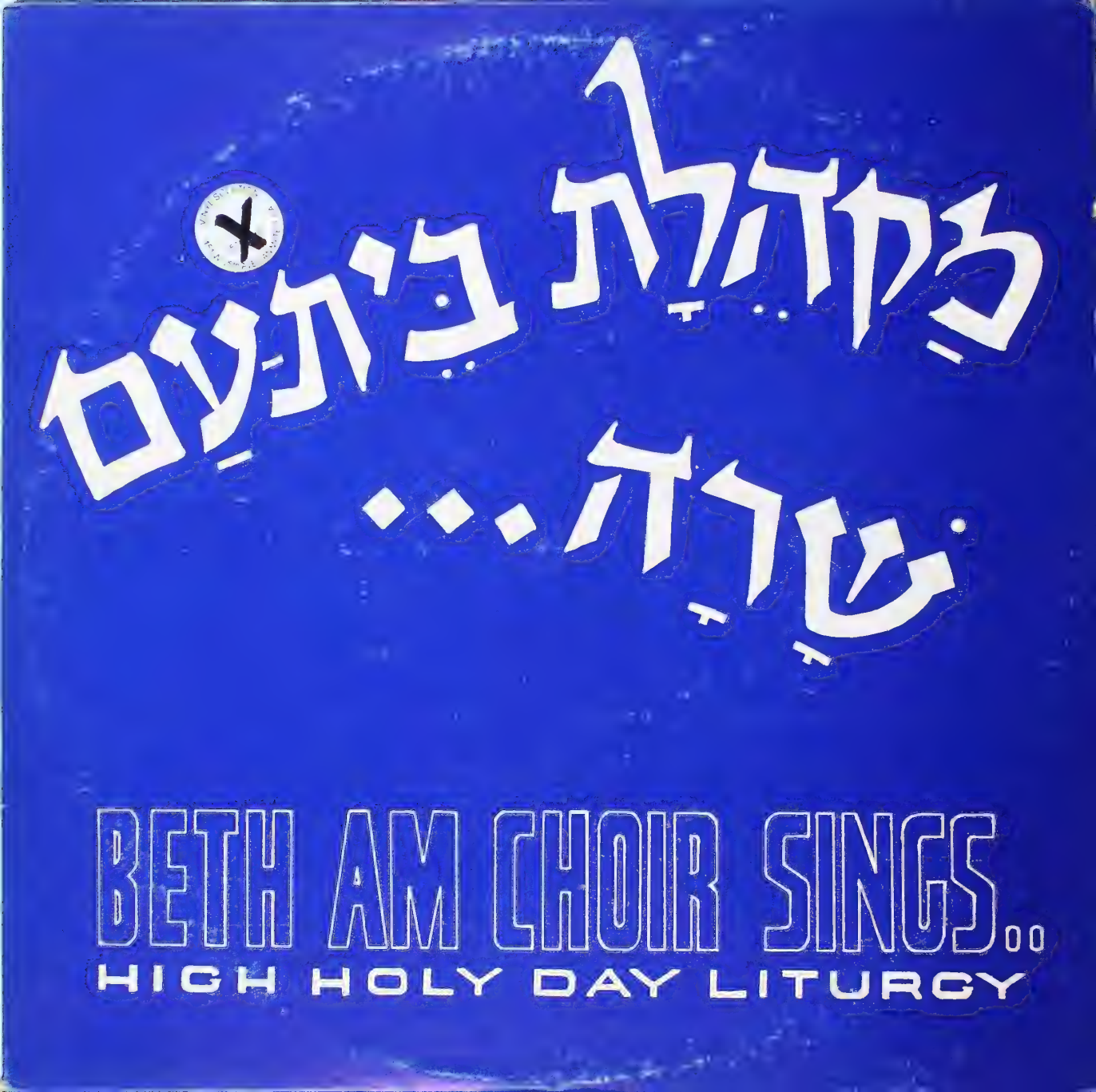
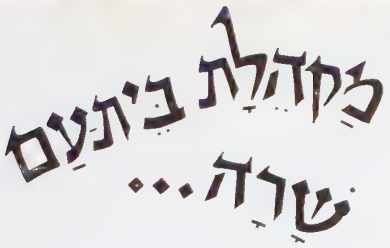

תפילת בית עם
שירה...
BETH AM CHOIR SINGS..
HIGH HOLY DAY LITURGY




# BETH AM CHOIR SINGS...

## HIGH HOLY DAY LITURGY

## SIDE 1

**I WILL LIFT UP MINE EYES (Psalm 121)** Isadore Freed

The inspiring words of the Psalms of David heralds in the Eve of Rosh Hashonah. Mr. Freed is a contemporary Jewish composer who has contributed many choral works to the Jewish liturgy.

**HAN'SHOMAH LACH (Traditional)**
soloist: J. Wilcox

A beautiful prayer found in the S'lichot service, which precedes Rosh Hashonah and Yom Kippur.

**ZOCHREYNU (Remember Us For Life)** Ephros

A prayer which is repeated many reiterated throughout the High Holy Days. This particular music is one of a great many which often are found in the Holy Days.

**M'CHALKEYL CHAYIM (W. Schestapol,** 1832-1872)

This stirring prayer is an example of the Nineteenth Century Jewish liturgical music which is still heard in the synagogue today.

**TOVA L'FONECHA (Janowski)**
soloist: N. Norton

Many of the most popular liturgical music for the Holy Days.

**MAY THE WORDS (S. Rossi, c.** 1622)

This prayer is a part of each Jewish service. Rossi was a great Jewish composer of the Renaissance, this piece being a fine example of his music for the synagogue.

**Y'VORECH'CHA (Janowski)**
soloist: N. Norton

"...and give thee peace." Another stirring version by Max Janowski of these most important words, seeking God's blessing for all mankind.

**VA-ANACH'NU (S. Sulzer,** 1804-1890)

"We bow the head in reverence and worship the King of Kings..." In the first half of this century a great deal of the so-called traditional music of the Eastern Seaboard of the United States contained music by this composer.

**OLEYNU (Traditional)**

"Let us adore the ever living God..." another example of the rich variety in the musical setting of the liturgy. The Va-anachnu is part of this prayer, but is found here in an entirely different musical setting.

**OVINU MALKEYNU (Janowski)**
soloist: E. Lantz

"Our Father, Our King..." One of the most important prayers repeated throughout the Holy Days is presented here in a hauntingly beautiful musical setting by Max Janowski.

The Beth Am Choir of Los Altos Hills, California, is directed by Mr. Jesse Parker. Mr. Parker sang as a choir boy in many synagogues on the East Coast and with many of the great Cantors of that area. He has written a Friday Evening Service for Youth Choir, performed last year at Congregation Beth Am. In addition to his duties at Beth Am, Mr. Parker spends his time teaching piano, composition, and concertizing here on the West Coast.

*BETH AM CHOIR*
Suzie Benezra
Devora Cascade
Judith Freedman
Rosemary Kaplan
Lilian Vardy
Hanna Cohan
Elena Kubby
Judy Podolsky
Harvey Friedland

*SOLOISTS*
Elizabeth Lantz, soprano
Janis Wilcox, alto
Nile Norton, tenor
John Beauchamp, bass

*ORGANIST*
Vicki Riley

SHOFAR: Russell S. Cohan
Rabbi Sidney Akselrad
Rabbi Abner Bergman

## SIDE 2

**KOL NIDRE (Traditional)**
soloist: J. Beauchamp

A chant which dates back to the time of the Inquisition in Spain, and is perhaps the best known example of Jewish liturgical music the world over.

**V'AL KULAM (Traditional)**
soloists: J. Wilcox, E. Lantz

Quite often, as in the case of this lovely melody, the original source of music is relegated to obscurity. None the less, it is one of the most beloved versions of the prayer.

**K'DUSHAH** (Ephros)

"Holy, holy, holy..." A part of the Jew's morning worship, this prayer has virtually hundreds of musical settings. This particular one is found in the anthology published by the musical scholar and composer, Gershon Ephros.

**SHOFAR BLESSINGS (Traditional)**
soloist: J. Beauchamp

There are no High Holy Days without the clarion call of the Shofar. These are the blessings which precede the calls, which will also be heard on this recording.

**ALL YE DWELLERS** (Fromm, 1948)

After the final call of the Shofar, the choir sings once more, thus terminating the Shofar Service. This version by the American Jewish composer, Herbert Fromm, captures the stirring feeling of climax con...

**AYTS CHAYIM, HASHIVENU (Traditional)**
soloist: J. Beauchamp

The Shofar Service is found within the Torah Service, and it is with these beautiful traditional prayers that the Torah Service concludes.

**Y'VORECH'CHA** (Berlinski, 1958)

Appropriately, the record ends with the traditional threefold b... the Amens composed by one of the most talented Jewish compo... appear on the scene, Herman Berlinski.

Cover: Phyllis Koch

STEREO

# Fijate, Querido Amigo

Myriam Damaris
y
Carmen Emily

# Fijate, Querido Amigo

## Myriam Damaris y Carmen Emily

Lado "A"

1.-FIJATE (Rafael Ruppert Jr.)
2.-QUE HERMOSO (Carmen Emily)
(J.L. Santiago)
3.-PRONTO CRISTO VOLVERA (Myriam)
4.-PADRE NUESTRO (Duo)
5.-ALLI UNA GLORIA HA DE SER (Myriam)
(R. Sanchez)

Lado "B"

1.-QUERIDO AMIGO (Carmen)
(D. Rodriguez)
2.-QUIERES SER SALVO? (Myriam)
3.-AMALO TU (Carmen)
(W. Otero)
4.-QUISIERA OLVIDAR (Myriam)
(D. Rodriguez)
5.-BUENO ES ALABARTE (Carmen)
(R. Sanchez)

Amados Hermanos:

Esperamos este disco sea del agrado de todos. Damos las mas expresivas gracias a aquellos hermanos que han cooperado para que este disco haya sido una realidad.

Myriam Dámaris
Carmen Emily

Es esta grabación la primera experiencia de Carmencita grabando, excepto que en mi disco "Mensaje de Amor" ella grabó un himno. Esta vez en este disco "Fijate, Querido Amigo" sus interpretaciones se han elevado a cinco (5). La Gloria es para el Señor!

Myriam Dámaris

FIJATE,

Ya no ando como ayer andaba yo; fíjate, ya no hablo como ayer hablaba yo; fíjate, ya el mundo no se muestra como ayer se me mostró, fíjate...

Segun recientes encuestas mas de 60 millones de personas en Estados Unidos afirman haber "nacido de nuevo... Hay politicos de renombre mundial, profesionales de establecido prestigio y buena reputación, artistas de fama mundial y una gran multitud de otros abarcando todas las esferas sociales y todos los niveles económicos que con una amplia sonrisa y con un sentido de satisfacción afirman: "He nacido de nuevo".

La escritura dice en 2nda de Corintios 5:17 "De modo que si alguno esta en Cristo nueva criatura es; las cosas viejas pasaron y todas son hechas nuevas".

Nos testifica que a un conocido artista hispano de televisión, al convertirse a Cristo, sus consejeros espirituales le orientaron seguir en el mundo artístico y con la farándula por ser esta su profesión y fue allí donde lo alcanzó el Señor. Los hermanos de la Iglesia del primer siglo no habrian visto con buenos ojos si Ananías le hubiera dado a Saulo de Tarso esa misma recomendación

Se ha perdido el sentido del verdadero significado de haber "Nacido de nuevo". Por ello hacemos bien en atender el mensaje aqui expresado a través de las impactantes melodías en las voces ungidas de Myriam Dámaris y Carmen Emily (Hermanas por adopción).

Las Hermanas Rivera Rodriguez fueron de ayuda y bendicion al esfuerzo de "America Para Jesucristo" en la ciudad de Miami; llevaron alegria y gozo a la multitud que les escuchaban en el "Orange Bowl" en la concentracion de "America Para Jesucristo" alli.

Ruego al Señor que siga utilizando el ministerio reconocido de estas siervas del Señor y que el mensaje expresado en este Long Playing quede grabado en vuestros corazones.

Rev. RAYMUNDO JIMENEZ

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L.P. 002

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GERARDO RAVELO-Saxofones.
ROBERTO L. RODRIGUEZ-Trompetas.
MARIO ESCOBAR-Flautas.
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LUIS DE LA TORRE-Piano y Keyboard.
NELSON PADRON-Bateria.
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Tecnicos de Grabacion:PABLITO CANO y ARMANDO TERRON
Fotografia y Diseño de Caratula:LUIS MELENDI
Produccion:MYRIAM DAMARIS y CARMEN EMILY
Haga sus pedidos a:CARMEN EMILY RODRIGUEZ
P.O. Box 570751
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FEATURING "RUNNING" LIVE IN SAN FRANCISCO

# SINGING REDEEMED

I walked this road of life
walked through the darkest night
I could hardly see the road for all my tears
all around was pain and woe
and I had no love to show
my heart was as empty as could be
but then I met the man from Galilee
He turned and then He smiled at me
I bowed my head and this is what I said

Oh could I please be a servant for you
or maybe just a doorkeeper would do
let me stay in your home
where I will not be alone
Jesus I love it by your side
outside the night is dark
but I'm singing like a lark
and I'm lost in the shelter of His love

Now years of time have past
and how our love did last
it's mellowed through the aging of the years
and now I'm almost home
where I will not be alone
for it's just beyond the crest of yonder hill
but then I'll step inside those pearly gates
and see my loved ones there to wait
oh I'm so glad I chose to follow Him

so let the storms come the winds blow
all I want the world to know
is I'm lost in the shelter of His love

SIDE ONE

| | | |
|---|---|---|
| 1. Running | 5:45 | R. Gazowsky |
| 2. No you're not alone | 5:27 | R. Gazowsky |
| 3. Whither so ever thou goest | 3:45 | R. Gazowsky |
| 4. One long day | 3:30 | R. Gazowsky |
| 5. It's been good | 3:15 | R. Gazowsky |

SIDE II

| | | |
|---|---|---|
| 6. Lost in the shelter of His love | 5:15 | R. Gazowsky |
| 7. He lifted me | 3:40 | N. Granquist |
| 8. I believe | 3:50 | R. Gazowsky |
| 9. I'll be watching | 5:15 | R. Gazowsky |
| 10. Any kind can come | 4:20 | R. Gazowsky |
| 11. My search | 2:30 | R. Gazowsky |

The Singing Redeemed Sandy & Richard Gazowsky, Preston Gazowsky, Craig Chivis, Piano: Robert Carrasco, Drum: Mike Gopaul, Bass: Tammy Nutter & Debbie Coffin, Electric Piano: Robert Carrasco; Elka: Richard Gazowsky; Organ: Marilyn Gazowsky; Banjo: John Nyquist; Guitar: John Nyquist & Rick Jensen, Harmonica: Rick Jensen; Clarinet: Preston Gazowsky, Trumpet: John Nyquist & Robert Carrasco; Trombone: Bob Duplissey & Richard Gazowsky; Saxaphone: Pete. Recorded by "That Certain Sound", San Francisco, CA (415) 333-2118, Engineer Jerry Stricklin; Asst. Engineer: Bill Dawson; on location the Voice of Pentecost Church, 150 Eureka Street, San Francisco, CA; Music Arrangement: Richard Gazowsky. Live recording of RUNNING recorded July 16, 1977, at the Voice of Pentecost Church; By: "That Certain Sound". Album photography: Raymond Parrish & Juanita Aranda, Album design: Big Daddy Dean; Produced by: Richard Gazowsky.

I say old fellow, this album was copyrighted in 1977. All rights reserved but we are accepting reservations

LPM - 10281 VOL - 2

RCA VICTOR

# LOS DELFINES

RECORDED DURING A NIGHTLY FIESTA
AT THE EL VANGUARD ENLISTED MEN'S CLUB,
U.S. NAVAL STATION, ROTA, SPAIN.

IN SHOWTIME
EXTRAVAGANZA
EL VANGUARD VOL-2
THE SHOW PLACE OF THE
STATION

# LOS DELFINES

*Accompanied by Mario Vilches y Sus Colosos -- Reinaldo Gala, Leader.*

The excitement and color contained in this collection of Spanish music captured during a live performance at the El Vanguard Club, known throughout the world as one of the top show cases of the Navy, features the trio Los Delfines, and this is where the description ends. For here in the land of Andalucia, bullfights, and endless fiestas, the only description needed is in the act, the performance, the music, and the full-bodied enjoyment of Los Delfines.

Carmelita, accompanied on guitar and base, captures your attention when she swirls on stage, throws a glance at the audience, then all is quiet. Her sparkling eyes are matched only by the effervescent tones of her song delivery and her playful stage flirtation with the Sailors and Marines that crowd the Club nightly.

From the melodic strains of a heart throbbing Spanish ballad, to the hip swinging, twisting rhythm that keeps every body in a gay mood, the Los Delfines deliver a variety of entertainment that keeps the El Vanguard patrons shouting for more. This is the type of music that appeals to the ballad lovers, jazz fans, and the die-hard rock and roll fans. This is the trio Los Delfines. This is what you will hear in one of the most complete song fests recorded in a long time, and here in this album you had the pleasure of being there, LIVE!

| SIDE ONE | SIDE TWO |
|---|---|
| SINTONIA | CUATRO SENDEROS |
| A TU VERA | TE HAN VISTO CON OTRO |
| LLORANDO ME DORMI | CUANDO CALIENTA EL SOL |
| FLAMENCO ROCK | LA NOVIA |
| LUMINARIAS | HAVA — NAGUILA |
| ESPAÑOLA | LA BALADA DE LA TROMPETA |
| PAZ | SINTONIA |

**This EXTRAVAGANZA was Produced, Staged and Directed by William Licht**

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# E' PRA' TODO MUNDO CANTAR

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+ 50 VOZES
+ 30 RITMISTAS

indústrias elétricas e musicais fábrica
DEON S.A.
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INDÚSTRIA BRASILEIRA

# MÚSICA DE CARNAVAL JUNTO COM BLACK-OUT

CÔRO e RITMO

Isto é Carnaval, pessoal — e Carnaval do bom, com as músicas que maior sucesso fizeram no passado e que ainda estão vivas na lembrança de todos.
Aí está tôda orgia dos salões que estremeceram sob a cadência desenfreada dos foliões.
Aí está a síntese de todo o entusiasmo e colorido das escolas de samba e dos blocos que desfilaram em outros carnavais, consagrando as melodias aí colecionadas.
E aí está você também — você que não vai resistir ao apêlo do ritmo e vai acabar juntando sua voz à de BLACK-OUT, para reviver intensamente a alegria dos melhores Carnavais da sua vida.
Cante, cante com tôda a fôrça dos seus pulmões, com tôda a fôrça do seu entusiasmo, marchinhas como "Quem sabe, sabe...", "Touradas em Madrid", "Allah-lá-ô" ou sambas como "Enlouqueci", "É bom parar", "É com êsse que eu vou", e muitos outros.
Quem canta, seus males espanta...
Por isso cante, cante mesmo com vontade, faça um verdadeiro Carnaval em sua casa!
Muita alegria, minha gente!

E' BOM PARAR * O ORVALHO VEM CAINDO * GENERAL DA BANDA * JARDINEIRA * GRAU 10 * AURORA * A VOZ DO MORRO * ATIRA A PRIMEIRA PEDRA * E' COM ÊSSE QUE EU VOU * QUEM SABE, SABE..." * SACA-ROLHA * TOURADAS EM MADRID * MADALENA * ENLOUQUECI * IMPÉRIO DO SAMBA * CHIQUITA BACANA * PIERROT APAIXONADO * ALLAH LÁ Ô.

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GALERIA DE HONOR

MEXICO LINDO Y QUERIDO

AY JALISCO NO TE RAJES

CUANDO QUIERE UN MEXICANO

# JORGE NEGRETE

# ALBUM DE ORO

CONTIENE 3 DISCOS DE LARGA DURACION

ORFEON DIMSA

JD-2031

VERSIONES ORIGINALES

# JORGE NEGRETE

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1.- **MEXICO LINDO Y QUERIDO**
(Chucho Monge)
PHAM

2.- **OLD MAN RIVER**
(Jerome Kern)
GREVER

3.- **TOREADOR**
(De la Opera Carmen)
(Bizet)
PEND.

4.- **MI GITANA**
(Esperón y Cortázar)
PHAM

5.- **GRANADA**
(Agustín Lara)
PHAM

1.- **ABISMO**
(Jorge Negrete)
PEND.

2.- **PERDONAME**
(Manuel Esperón)
PHAM

3.- **EL CORTIJO**
(Manuel Esperón)
PHAM

4.- **BABALU**
(Margarita Lecuona)
PHAM

5.- **SERENATA MEXICANA**
(Manuel M. Ponce)
PHAM

## DISCO 2

1.- **AY JALISCO NO TE RAJES**
(E. Cortázar - M. Esperón)
PHAM

2.- **CUBA DE MI VIDA**
(Jorge Negrete)
PEND.

3.- **AGUA DE POZO**
(Chucho Palacios)
PHAM

4.- **DUERME NEGRITA**
(Eliseo Grenet)
GREVER

5.- **CHAPARRITA CUERPO DE UVA**
(E. Cortázar - M. Esperón)
PHAM

1.- **QUE TE CUESTA**
(E. Cortázar - M. Esperón)
PHAM

2.- **LA CANCION DE LOS VAQUEROS**
(E. Cortázar - M. Esperón)
PHAM

3.- **CARTA DE AMOR**
(E. Cortázar - M. Esperón)
PHAM

4.- **AUNQUE ME CUESTE LA VIDA**
(E. Cortázar - M. Esperón)
PHAM

5.- **VENGO A VERTE OTRA VEZ**
(M. Esperón - E. Cortázar)
PHAM

## DISCO 3

1.- **CUANDO QUIERE UN MEXICANO**
(E. Cortázar - M. Esperón)
PHAM

2.- **PERO POR DESGRACIA**
(D.R.A.)
PEND.

3.- **ASOMA TU CARITA MORENA**
(D.R.A.)
PEND.

4.- **EN MEDIO DEL VALLE**
(D.R.A.)
PEND.

5.- **JALISCO CANTA EN SEVILLA**
(D.R.A.)
PEND.

1.- **DI QUE ME QUIERES**
(M. Esperón)
PHAM

2.- **TRISTE ES LA VIDA**
(Roberto Peredo)
PHAM

3.- **TE VENGO A DECIR ADIOS**
(A. Esparza Oteo)
PHAM

4.- **PAGAR ES CORRESPONDER**
(D.R.A.)
PHAM

5.- **EL GALLERO**
(E. Cortázar - M. Esperón)
PHAM

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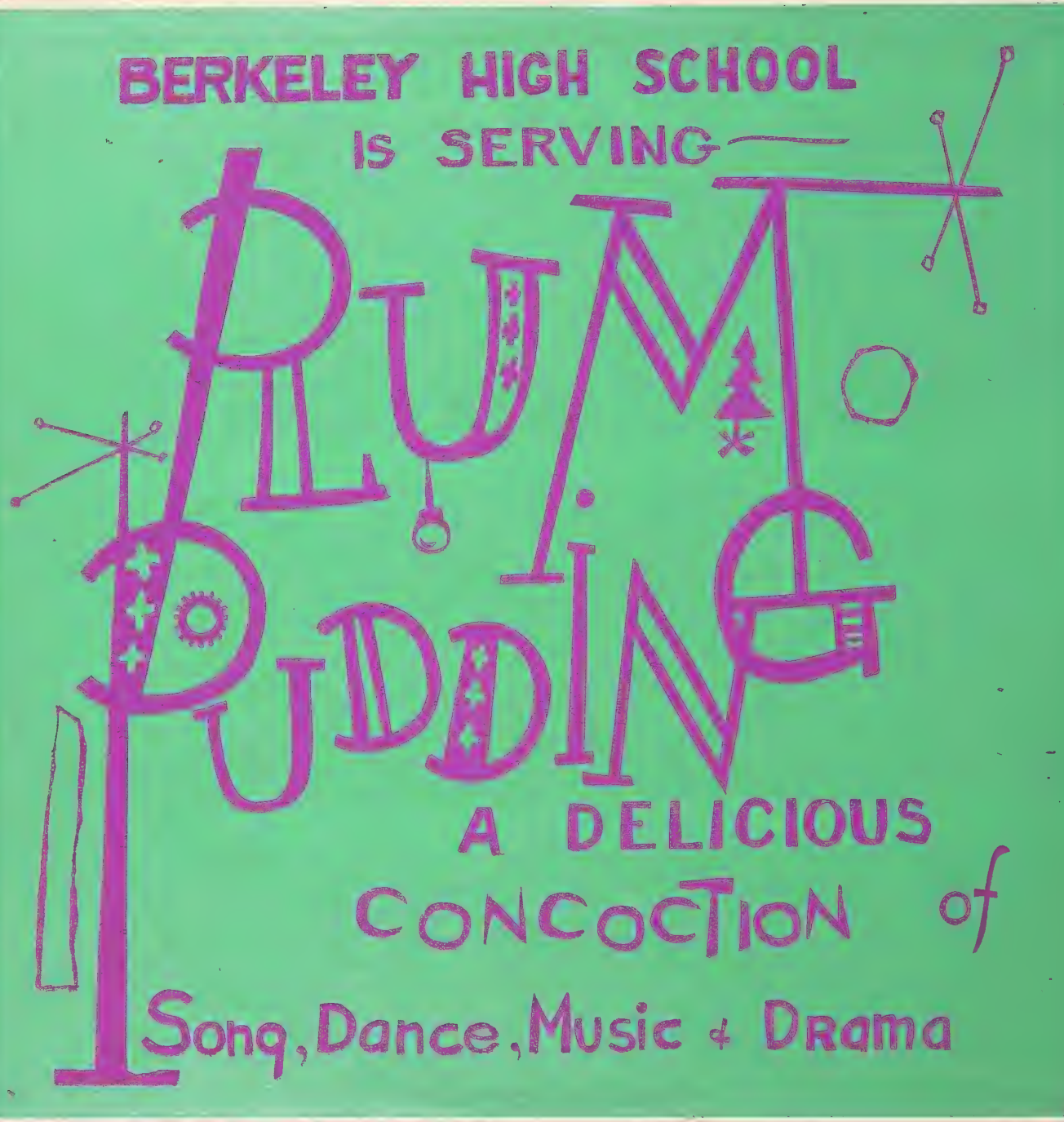
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# The Master Key

Bob Noble and the Lost Then Found

# LOST THEN FOUND

**Side A**

**DAYBREAK**
Georgian Banov and Betsy Hernandez
© 1982 Garden Valley Music

**DAUGHTERS AND SONS OF THE NIGHT**
Gary Sanford Paxton
M.U.D.A.S.A. Int'l Inc. ASCAP

**ISN'T SIN FUN?**
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**ROMANS VII**
Keith Green
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**HE ROLLED THE STONE AWAY**
Noble-Eram Music
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**Side B**

**RUNNING**
Noble-Eram Music
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**MOTHERS AND MARTYRS**
Noble-Eram Music
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**ITS BEEN SO LONG SINCE I CRIED**
(Duane's Song)
Noble-Eram Music
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**OH LORD, I NEED YOUR LOVE**
Noble-Eram Music
© 1984

**MASTER KEY**
Noble-Eram Music
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Vocals: PATTI DILL, GLENN DOMHOFF, JOHN HOLDEN, BOB NOBLE, MARY ANNETTE NOBLE, JULIE MELLOTT, ED STILES/Piano: BOB NOBLE/Korg Synthesizer: JOHN HOLDEN, BOB NOBLE/Electric Guitar: GLENN DOMHOFF, TIM LUMAN/Acoustic Guitar: GLENN DOMHOFF, DONNA BARRETT/Bass Guitar: ED STILES/Horn Arrangements on "Running": DAVE RIVELLO/Trumpet: ROYCE HETRICK/Alto Sax: KENT ENGELHARDT/Trombone: MIKE CRIST/Steel Guitar: TERRY WATTS/Drums: BRUCE DILL/Vocal Arrangements: BOB NOBLE/Engineer: MIKE TALANCA/Co-Engineer: JOE HUDAK/Producer: BOB NOBLE/Cover Art: DOUGLAS MINCHER

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Thanks to all who have made this labor of love a success.

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DAVID WILKERSON

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# KLAVIER SPIELE

284

Hartmut Klug

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Ludwig van Beethoven

Die Abenteuer
einer weltbekannten Sonate

Häns'chen Klein
à la manière de...

Marsch (K.V. 408)
Wolfgang Amadeus Mozart

Perpetuum mobile
frei nach Strauss

Hommage
Manuel de Falla

Carillon
Alfredo Casella

Ouverture zu Barbier von Sevilla
Gioachino Rossini

Haben Sie mal ein Bild verkehrt herum aufgehängt?
Man sieht wirklich ganz neue Linie darin! -
So wurde hier mit dem Klavier gespielt. Da wurde am Sound gebastelt, Playback zum Duospiel ausgenützt und liebe alte Bekannte subjektiv gesehen und vielleicht etwas strapaziert. Ausgangspunkt war dabei der Spass an der Sache und das Spiel ist durchaus ernst genommen.
Nun kommt es darauf an, dass Sie richtig zuhören; sozusagen zweigleisig: wie es original ist - und was daraus wurde.

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# FIDDLERS THREE

# Side One

**Liberty**
Key of D: Jim ~ Fiddle/John ~ Harmony Fiddle/Bruce ~ Guitar

**Leather Britches**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Wilson's Clog**
Key of D: Jim & John ~ Fiddles/Bruce ~ Guitar

**Sugarfoot Rag**
Key of G: John ~ 1st & 2nd Guitar Solos/Bruce ~ 3rd & 4th Solos

**Black Velvet Waltz**
Key of C: Jim & John ~ Fiddles/Bruce ~ Guitar

**Under the Double Eagle**
Key of C: John ~ Fiddle/Bruce ~ Guitar

**Whiskey Before Breakfast**
Key of D: Jim ~ Fiddle/John & Bruce ~ Guitars

**Ragtime Annie**
Key of D: John ~ Fiddle/Bruce ~ Guitar

**Jim Hoiles ~ Fiddle**

**John Barnhart ~ Fiddle & Guitar**

**Bruce Weiss ~ Guitar & Fiddle**

Recorded at Crusade Studios/Flora, Illinois 1982
Calligraphy by Bruce Weiss

# Side Two

**McLeod's Reel**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Black Mountain Rag**
Keys of G, G, C: Bruce ~ Guitar Solos/John ~ Guitar

**Off to California**
Key of A: Jim ~ Fiddle/John & Bruce ~ Guitars

**Kentucky Waltz**
Key of D: John ~ Fiddle/Bruce ~ Guitar

**Rattigan's Reel**
Key of G: Jim ~ Fiddle/John & Bruce ~ Guitars

**Campbell's Farewell**
Keys of D & A: Bruce ~ Fiddle & Guitar/Jim ~ Percussion

**Hell Among the Yearlings**
Key of D: Jim ~ Fiddle/John & Bruce ~ Guitars

**Eighth of January**
Key of D: Jim ~ Fiddle/John & Bruce ~ Fiddles & Guitars

**Bill Casolari ~ Engineer**

**Cinda Buchanan ~ Cover Art**

Other albums by Jim Hoiles:
LPS 939 Fiddlin' and Pickin' Just a Little Bit Different
LPS 1114 Mixin' It Up With Dave & Melody Johnson and "Swamp" Weiss
LPS 1327 Straight Scotch ~ Irish

LP S 1604

Crusade Enterprises
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# 1964

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# MUSIC FESTIVALS

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RRUF 205

Gospel Songs

2063

# THE UPCHURCH FAMILY

GOOD AND COUNTRY

BIG BLACK BOOK ❦ THERES A LEAK IN THIS OLD BUILDING ❦ MY SOUL'S BEEN SATISFIED
THE TRUMPET SHALL SOUND ❦ TRIALS AND TEMPTATIONS ❦ SONG OF SONGS ❦ I REMEMBER
HOW MOTHER PRAYED ❦ IF JESUS CAME TO YOUR HOUSE ❦ I AM RESOLVED ❦ UNWANTED
SAVIOUR ❦ EVERYBODY WILL BE HAPPY ❦ COUNTING MY BLESSINGS ❦ I DREAMED ABOUT HEAVEN
ALL THE WAY TO HEAVEN ❦ WHEN JESUS CALLS ❦ THERE ARE NO SHORT CUTS ❦ THE DAY MY
DADDY PRAYED ❦ I'M GONNA WALK WITH JESUS ❦ I CAN'T MAKE IT BY MYSELF ❦ JUST A CLOSER WALK

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RRJE 191 — THE LEGENDARY J. E. MAINER AND HIS MOUNTAINEERS
Jolly, Blacksmith, Hop Along Peter, Mainer's Blues, Shout Lula, Wildwood Flower, Down the Old Plank Road, Keep My Skillet Good and Greasy, Forty Years Ago, Glass Number One, Railroad Bill, Blue Ridge Break Down, Courtin' in the Rain, Old Hen Sitting in a Chimney Jamb, Donkey on the Track Adam and Eve in the Garden, Get Away Old Man, Icy Goose is Dead, Climbing up the Mountain, Goodbye Little Bonnie, Hand Me Down My Peg and Awl

RRHB 187 — HYLO BROWN
Sweeter Than the Flowers Wait for the Light to Shine, No Mid'n' Place Down Here, The Ship That Mother Sailed on, Gently Waves the Weeping Willow, Workin' on a Building, One Step More, Jacob's Ladder, Lamp Lighting Time in the Valley, Will the Angels Play Their Harps for Me, Walking in Jerusalem, Methodist Pie, If I Could Hear My Mother Pray Again, Where the Soul Never Dies, He's Coming on Us Dead, Two Little Orphans, Too Many Parties, Our Home Will Be Lonesome Tonight, Paul and Silas, Just a Closer Walk with Thee

RRDU 2113 — DICK UNTEED
Never Hit Your Grandma with a Shovel, Peggy O'Neal, Zeb Tour neys Gal, Did You See My Daddy Over There, Steamboat Bill, Dreaming with Tears in My Eyes, Little Box of Pine on that 729, When the Sun Goes Down Again, Will the Angels Play Their Harp for Me, Wreck of the Titanic, Big Ball in Nash ville, That How I Got My Start Irish Totem Pole, Outcast Golden River, Don't Let Your Real Go Down, Good Old Country Town, Oh How I Miss You Tonight, Kentucky Home, Wait Till the Sun Shines

RRLM 202 — LEE MOORE
Little Girl Dressed in Blue, Your My Own Sweet Darling Wife, My Mother's Grave, Automobile of Life, Answer to the Maple on the Hill, She's Some Daisy for 19 Years Old, You Are My Love, Heavenly Cannon Ball, Strand from a Yellow Curl When Mother Played the Organ The Cat Came Back, Stream lined Cannonball, Strawberry Roan, I Believe That Good Old Bible, The Deepening Snow, The Weary Traveler, When Father Hung the Paper on the Wall I'm Going Home This Evening, Wreck of the Happy Valley Single Life is Good Enough

RRDU 190 — DICK UNTEED
OLD TIME COMEDY FAVORITES
Rack up the Balls Boy, Who Threw the Overalls in Mrs Murphy's Chowder, Rock All Our Babies to Sleep, I'm Behind the 8 Ball, Rough and Rowdy Ways, I Courted the Sunshine Jaw-jaw-jaw-Yap-Yap-Yap, True Blue Bill, Mother the Queen of My Heart, I'm Telling You, Pub with No Beer, Harrigan, Why Did I Get Married, Elevated Railroad, You Blacked My Blue Eyes, Bye, Bye Blackbird, Smoke Choo Choo, Knocking at Your Door, Nobodys Faults but My Own, Part of My Heart is Missing, My Mother was a Lady

RRMW 158 — MAC WISEMAN
Wreck of the Old 97, Big Midnight Special, Mary of the Wild Moor, The Black Sheep, Little Mohee, Bringing in the Georgia Mail, Grandfather's Clock, When They Ring Those Golden Bells, I Saw Your Face in the Moon, Turkey in the Straw, Little Blossom, Carina Corina, There's More Pretty Girls Than One, Bowl Gamblers, I'll Be All Smiles Tonight, The Waltz You Saved for Me, Sourwood Mountain, Sittin' on Top of the World, How Many Biscuits Can You Eat, Just Over in the Glory Land

RRJE 185 —
THE LEGENDARY J. E. MAINER
Watermelon on the Vine, Hoop it Up Liza Jane, Sweet Sunny South, Shoot the Turkey Buzzard, Oh! Those Tombs, Kenny Wagner, Run Mountain, Back That Cradle, Lucy, Don't Go Out Tonight Little Darlin, Granny Kickin' Up Her Heels, Johnson's Old Grey Mule, Ticklish David Stayed in the Wagon Yard Gettin' There Rabbit, City on Mt. Zion, Don't Cry Honey, Dance Around Molly, Toby Let Your Hair Hang Down, Me and My Gal, Jim Bey's Breakdown

RRMOORE 137 — LEE MOORE
Going Down the Country, An Old Log Cabin for Sale, Beach at Waikiki, Wildwood Flower, Will the Roses Bloom in Heaven, Old Joe Clark, Dreaming of a Cabin, Royal Telephone, Remember Me Keep on the Sunnyside, Vacant Cabin, Gathering Flowers from the Hillside, Mom is Dying Tonight, Dobro Blues, Down Where the River Bends, I Love You Best of All, Old Spinning Wheel, I Never Can Love You Again, Cannon Ball No. 3, Write Mother, Double Eagle, Paul's Ministry

RRDU 199 — DICK UNTEED
Indian Napannee, Let Me Call You Sweetheart, Darktown Poker Club, You Can't Blame Me, I'm Waiting for My Ship to Come in, Coupon Song, Whatever Has Become of You, Your Own Sweet Darling Wife, Wednesday Night Waltz, Little Well Special, Putting on the Style Brown Eyed Texas Rose, Mean Old 65 Blues, Little Red Caboose Behind the Train, Baby Me, Baby, Till We Meet Again, The Engineers Dream, Never Leave Your Gal Too Long, Beautiful Texas, East Virginia Blues

RRDR 171 —
DON RENO & BILL HARRELL
Under the Double Eagle, I'm a Man of Constant Sorrow, Long Journey Home, Red Rockin Chair, Hot Corn — Cold Corn Footprints in the Snow, Gotta Travel on, Little Pal, Nine Pound Hammer, I Don't Love Nobody, Poor Ellen Smith, The Great Speckled Bird, Limehouse Blues, Molly and Tenbrooks, Whitehouse Blues, When the Roses Bloom Again, Nobody's Business, Dill Pickle Rag, Keep on the Sunny Side, Worried Man Blues

RRHB 194 — HYLO BROWN
The Martin and the Cops, Down the Road of Life, The Last Mile of the Way, Nobody's Darling on Earth, What it Means to Be Lonesome, Here to Get My Baby Out of Jail, Trouble, in Mind Frankie and Johnny, Intoxicated Rat, Ace in the Hole, An Old Rocking Chair, In the Shade of the Old Apple Tree, Somebody is Waiting for You, Diamonds in the Rough, Mary Don't Go, Prisoner's Dream, Just a Rose Will Do, If You Don't Like Your Uncle Sammy, Darlin' Nelly Across the Sea, Budded Roses

RRUF 205 — UPCHURCH FAMILY
Big Black Book, There's a Leak in This Old Building, My Soul's Been Satisfied, The Trumpet Shall Sound, Trials and Temptations, Song of Songs, I Remember How Mother Prayer, If Jesus Came to Your House, I Am Resolved, Unwasted Savour, Everybody Will Be Happy Counting My Blessings, Dreamed About Heaven, All the Way to Heaven, When Jesus Calls, There Are No Short Cuts The Day My Daddy Prayed, I'm Gonna Walk with Jesus, I Can't Make it by Myself, Just a Closer Walk

RRJD1 199 — J. D. JARVIS
Take Your Shoes Off Moses Tragedy of Sandy River, Memories of Dad, Lonely Tombs, I Know the Lord's Coming Lead Me Out, Trying to Get Home Mother Sleeps on a Lonely Grave, Unclouddy Day, I Would Not Be Denied What a Friend We Have in Jesus, Life an Ransom, Trouble in the Land, He Paid the Debt, He Made Me Whole, Take Up the Cross God's Not Dead, Somebody Touched Me, You Must Surely Die, All the Way, Space Ship

RRHB 183 — HYLO BROWN'S LEGENDS & TALL TALES
Mole in the Ground, Escape of Jennie Wiley, Ain't We Crazy, Pretty Fair Maiden, Clouds Gonna Roll Away, Sweet Betsy from Pike, Little Brown Jug, He Never Came Back, Black Eyed Susie, Hang Out the Front Door Key, The Little Shirt Mother Made for Me, Wagoner's Lad, Crossed-Eyed Nancy Jane, The Old Arm Chair, Home Sweet Home, Crazy Feel, Single Girl Maggie, Legend of Robin Red Breast, Hallelujah I'm a Bum

RRJE 198 —
J. E. MAINER VOL. 3
Seven and a Half, Devilish Mary, Hannah, Baby Buntin, Ride Old Buck to Water, Casey Jones, Arkansas Traveler Change in Business All Around, Polly Put the Kettle on, Shady Grove, Old Blind Horse, Papa's Billy Goat, Burglar Man, Don't Tax the Gals Eleven Cents Cotton, Home Sweet Home Shortenin' Bread, Johnny Get Your Gun, I Had an Old Grey Mare, Alabama Camp Meeting

RRHB 200 —
HYLO BROWN SINGS THE BLUES
Twenty Four Hours of Darkness, Poor Boy Blues, Chain Gang Blues, I'm Sitting on Top of the World, Freight Train Blues, Hey Baby, Sidewalk Blues, Tell Me How Long, Rising Sun, Gary's Lost Banjo, Ring of White Voice from the Deep, Evil Hearted Me, Going Back to Coney Isle, California Bound Ragged But Right, No Low Down Hangin' Around, Leaving Home, Devil on My Shoulder, Short and Sweet

RRJE 197 — JIM EANES
Sparkling Blue Eyes, Molly Darling, Yum Yum Blues, Every body Does it in Hawaii, I Ain't Got Nobody, Keep a Light in Your Window, Gambling Polka Dot Blues, Tuck Away My Lonesome Blues, Do You Ever Think of Me, She's Still That Old Sweetheart of Mine, Whistling Rufus, Carolina Sunshine Girl, Love Me Now, Time Changes Everything, Lover's Lane, Broken Engagement, My Mother Was a Lady, There'll Come a Time, Budded Roses, Salty Goodin

RRJC 206 — JACK CASEY
I Wonder Where You Are To night, Long Black Veil, Mountain Dew, I Only Want a Buddy I Know What it Means to Be Lonely, Girl in the Blue Velvet Band, Ruby, Bentry Valley, Jessie James, Hearts Highway, Six White Horses, Varsity Drag, Sophronia, In the Pines, Green Back Dollar, Little White Washed Chimney, New River Train, May I Sleep in Your Barn, Walking Cane, Dream of the Miner's Child, Danny Boy

RRHB 204 — HYLO BROWN
Do Wild Roses Lose Their Petals, Rolling Down the Mountain, All Because I'll Paint Me a Picture, Stack-O-Lee, Trusting You, Little Green Man, He Had a Long Chain on, Waiting for a Ship to Come in, Jailer Man My Old Mule, Little Indian Maiden, Every Day Dirt, Peg Leg Jack, Baby and Dupree, Katey Morris, How Come You Do Me Like You Do?, You Rascal You Lonely Tombs, Sam Wilson Fireball Mail

RRHB 168 — HYLO BROWN
Picture from Life's Other Side, Little Bunch of Roses, Great Historical Bum, Banjo Signal Bring a Little Water, Sylvie Blue Tail Fly, Weeping Willow Wednesday Night Waltz, Ground Hog, Lonesome Road Blues, The Picture on the Wall, Left My Gal in the Mountains, Sweet Fern, Banjo on the Mountain Same Old Tale, Sparkling Eyes Walking Cane, Five String Rock Handsome Molly, The Hobo's Sweetheart

RRMI 169 MIKE LATTIMORE FEATURING THE BANJO DUET
Cumberland Gap, Cindy Jack Camptown Races, Fire on the Mountain, Lady of Spain, Jesse James, Bile Them Cabbage Down Grandfather's Clock, Old Dan Tucker, Sally Goodin, Orange Blossom Special, Turkey in the Straw, Red Haired Boy, Maggie Whoa Mule Whoa Back Mule Turn Rag, Lonesome Pete, Ruby Ruby, 93 Boogie, Hey Mr Banjo, My Walking Cane Mississippi River The Old 97 Going to Georgia, Liberty, Cripple Creek Rag

PRBW 203 —
BEAUTIFUL WALTZ MELODIES
SHOT JACKSON — Dobro Guitar
TATER TATE — Fiddle
PAT STARR — Piano
Blue Skirt Waltz, Mexicali Rose Old Spining Wheel, Melody of Love, Now is the Hour, That Silver Haired Daddy of Mine, Georgiana Waltz, Let the Rest of the World Go By, Take Me Out to the Ball Game Farewell to Thee, My Wild Irish Rose Carolina Waltz, Rainbow at Midnight, Beautiful Brown Eyes Roll On Isle of Golden Dreams Silver Threads Among the Gold When Irish Eyes Are Smiling Good Old Summertime Happy Birthday Song

RRRS 182 — RED SMILEY
Ain't Nobody Gonna Miss Me When I'm Gone, It's Raining Here This Morning, The Pale Horse and His Rider, Plant Some Flowers by My Grave, Prisoner's Dream, Take Me in the Lifeboat, Budded on Earth to Bloom in Heaven, I'll Be No Stranger There, The Man of Galilee, A Beautiful Life, Little Darling Pal of Mine, Banks of Ohio, Drifting Too Far from the Shore, I'm Just Here to Get My Baby Out of Jail, Baby Girl, Katy Hill, Little Glass of Wine, Prosperity Special, Living the Right Life Now, Thirty Pieces of Silver

RRTT 193 — FIDDLING FAVORITES OF U.S.A. & CANADA
TATER TATE
Lee Sutton Special, Little Home in West Virginia, Sugar Tree Stomp, Land of Jubalo, Lisa Lynn Waltz, Colonial Break down Gateway Two Step, Tea totalers Reel Lost Indian Hell Among the Yearlings, Lone Star Rag, London Hornpipe, Wind That Shakes the Barley, Stow Deer, Maple Sugar, Blue Water Hornpipe, Whiskey Before Breakfast Chippewa Breakfast Sugar in the Gourd, Sweet Tater Reel

RRJD 195
BLUE GRASS GOSPEL SONGS
J. D. JARVIS - RUSTY YORK
Palms of Victory, There's a Light Guding Me What Kind of Man Railway to Heaven, You Got to Move Name of the Lord Lights at Home Almost Home You Can't Make Me Doubt it Memories of Mother Lonesome Valley, Drifting Too Far from the Shore, City on the Hill Great Speckled Bird Take Me in the Life Boat House of Gold Where the Soul of Man Never Dies Shake Hands with Mother Again, Old Rugged Cross, Drinking from the Fountain

RRHB 176 — HYLO BROWN
Girl in the Blue Velvet Band Little John Henry, All the Good Times Are Past and Gone, Sally Let Your Bangs Hang Down Leaf of Love, Down in the Willow Garden, I'm Coming Back But I Don't Know When This Train, Prisoner's Song, Roane County, Are You Tired of Me My Darling, The Storms Are on the Ocean, I'll Remember You Love in My Prayers, Preacher and the Bear, Black Jack Davey, Go Along Mule, Put Me in Your Pocket, At the Rainbow's End, Conversation with a Mule, Tie Up Those Broken Cords, Froggie Went a Courtin'

RRET 188 —
BLUE GRASS FAVORITES
EARL TAYLOR — JIM MC CALL
Little Maggie, The Suns Gonna Shine Pretty Polly Wondering Boy Home Across the Blue Ridge Mountains, False Hearted Lover, Foggy Mountain Top John Hardy Over the Hill to the Poor House Lonesome Road Blues Wreck of the Old 97 Old Joe Clark Down in the Willow Garden Two Dollar Bill Gathering Flowers from the Hillside Ain't Nobody Gonna Miss Me When I'm Gone Cripple Creek, Darling Corey Rid in My Sweet Baby's Arms Worried Man Blues

RR 180 STOMP JUMPERS
PICKIN GRINNIN 'N SINGIN
Each Season Changes You, Old Joe Clark, Broken Marriage Vows Wreck of Old 97 Love Please Come Home, Spinning Wheel Don't Be Angry with Me Home Sweet Home, Tears in My Eyes, Go Home, Over the Waves New River Train I'll Be All Smiles Tonight Sitting on Top of the World Mike's Mountain Rock Wait a Little Longer Please Jesus Soft Voices Hand Me Down My Walking Cane When You and I Were Young Sunshine Special Muddy Water Flop Eared Mule

RRMM 201 — MAC MARTIN & THE MIKE TRAIL BOYS
Fiddler's Farewell, Train on the Island Lost River Blues Rubin's Pasture, Mustang, I'm Working on a Banjo, Old Uncle Joe, Travelin' Dixie, Black Mountain Blues, Life's Railway to Heaven, Weary Lonesome Blues, Smokey Mountain Rag, Mississippi Sawyer, Memphis Blues, Farewell Blues Maple Sugar, Home in Tennessee Natchez, I Don't Love Nobody Peacock Rag

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HARRY AND JEANIE WEST
HARRY AND JEANIE WEST
"In A Little Village Churchyard"
(Old Time Picking and Singing with Mandolin and Guitar)
2797

# HARRY AND JEANIE WEST

## *"In A Little Village Churchyard"*

(Old Time Picking and Singing with Mandolin and Guitar)

OHS 90156

When Harry and Jeanie boarded a train for Asheville, N.C. to Greenville, S.C., where they "tied the knot", on July 31, 1951, they never dreamed of becoming recording artists. According to Harry, it was pretty much an accident, when they attended a musical house party, later that year and met Mr. Ken Goldstein who had become interested in traditional music. Mr. Goldstein, apparently liked the Wests' vocal and instrumental approach and discussed the possibility of an album by Harry and Jeanie for Bob Harris of **Stinson Records,** whom Mr. Goldstein represented. The first recording session took place shortly after and was followed by another session, about a year later, resulting in two L.P. albums on the **Stinson Label.** Harry vividly recalls that when they arrived at the home of Mr. Goldstein's "Recording Engineer," they were escorted to the basement where the recording machine and microphone was kept. The Wests' repertory being varied, and Mr. Goldstein only wishing to record traditional material, he had Harry and Jeanie start singing some of their songs & when ever one sounded like a folksong that Mr. Goldstein had run across in his studies, as a folk lorist, he'd say, "Let's record that one." The two albums that resulted from these sessions were "Southern Mountain Folksongs By Harry and Jeanie West" and "More Southern Mountain Folk Songs By Harry and Jeanie West." During the early period in their recording career, Harry and Jeanie also recorded one 78 R.P.M. record for **Country Church** label, the titles being, "Sunny Side of Life" and "What Would The Profits Be." Both selections were vocal duets with mandolin and guitar.

Over the next dozen or so years, the Wests recorded extensively. An extented play of previously unissued material from the Stinson sessions was put out by an English label (Topic). Other albums featuring Harry and Jeanie were: **"Banjo Songs Of The Southern Mountains"** (Riverside), **"Southern Mountain Folk Songs and Ballards"** (Riverside), **"Smoky Mountain Ballads"** (Esoteric-Counterpoint), **"Favorite Gospel Songs"** (Folkways), **"Songs Of The Southland"** (Folkways), **"Country Music In Bluegrass Style"** (Prestige International) and **"Roamin' The Blue Ridge With Jeanie West"** (Prestige International.)

Although Harry and Jeanie have a sound of their own, they readily admit, although they never intentionally imitated anyone else's style, they have definitely been influenced by early exposure to then well known professional performers, via radio, phonograph records, (78's) as well as semi-professional performers and unknown (to the general public) old timers who largely "picked" or sung for their own use. Harry remembers when he was a youngster, the music he and Jeanie still perform was termed "Hillbilly Music" and performers of this type of music were referred to as "Hillbillies." Some of the West's favorite performers, back then, were **The Carter Family, Mainer's Mountaineers** (Wade & J.E.), **Blue Sky Boys** (Bolick Bros.), **The Monroe Bros.** (Charlie & Bill), **The Carlisle Bros., Dixon Bros., Roy Hall,** and **Uncle Dave Macon.**

Harry and Jeanie mostly sing duets and normally use the combination of mandolin and guitar, but they sometimes "Break Things Up" by substituting the old time five string banjo for a second guitar. The Wests don't fancy themselves instrumental virtuosos and yet, they have evolved a somewhat "different" approach in their instrumental, as well as vocal style. Harry's mandolin picking is pretty much his own and, unlike other singing mandolin players, he stays away from "chopping" chords. Jeanie's destinctive guitar style with syncopated bass runs and "rolls" enhances Harry's instrumental work and gives the duo their characteristic sound. Harry says, "we keep it close to the ground - no gimmicks."

Harry and Jeanie had not recorded since the early 1960's nor had they performed in public much after 1970. Only recently, have they decided to try again.

The above selections were recorded by Fred Severud, Jr. on 9/19/81, 9/20/81 and 9/27/81.
Mixed and edited by Fred Severud
Woodsmoke Studios

### SIDE 1

| | | |
|---|---|---|
| 1. | We Can't Be Darlings Anymore | 2:56 |
| 2. | Natural Bridge Blues | 2:00 |
| 3. | Parting Time Has Come | 2:43 |
| 4. | Sinner, You'd Better Get Ready | 2:37 |
| 5. | Bonaparte's Retreat | 1:32 |
| 6. | Let Us Be Lovers Again | 2:20 |
| 7. | Take Me Back To Old Yazoo | 1:56 |
| 8. | Hop Along, Peter | 2:26 |

### SIDE 11

| | | |
|---|---|---|
| 1. | Sweet Summer | 3:54 |
| 2 | What Would The Profit Be? | 3 18 |
| 3 | Carroll County Blues | 1 42 |
| 4 | Mississippi Shore | 3 30 |
| 5 | Jimmy Randall | 2 37 |
| 6 | In A Little Village Churchyard | 2 57 |
| 7 | Cielito Lindo | 1 25 |

**ABOUT THE SONGS:** The Wests have carefully gone through their repertory of vocals and instrumentals and picked some of their favorites, some of these have never appeared on any of their earlier recordings and few can be heard on record by other performers

**ABOUT OUR INSTRUMENTS:** Harry and Jeanie not only pick & sing the old songs, but most of their instruments are quite old too. Harry has a collection of collectors' items in this category; mostly Martins and Gibsons, quite a few collectors and performers have acquired their instruments from Harry over the past thirty years. *John Bradshaw*

### A FEW WORDS BY HARRY

Jeanie and I are very happy to share some of our old time pickin' and singin' with you. We are real proud too, to appear on Mr. John Morris' "Old Homestead" label, as we know he knows and loves the older music and he has done so much to make this kind of music available to others. We've picked some of our own favorites here and we hope you'll like them too. If you enjoyed this album or have any comments, please write to us, care of "Old Homestead" Records and, as soon as Mr. Morris forwards your letter to us, we will answer you. *Sincerely, Harry West*

**ABOUT THE SONGS:** I'm no scholar and can't tell you much about these, except we've known **all** of them for many years.

### SIDE 1

**WE CAN'T BE DARLINGS ANYMORE:**
An old love song, dates back many years. Don't know just **how** old!

**NATURAL BRIDGE BLUES:**
I believe this was composed by Tommy Magnus while with Roy Hall's band, playing out of Roanoke, Virginia. "Natural Bridge" is a natural stone formation, near Lexington, VA. They've since built a wall around it and, if you want to see it, you have to pay admission! Not even things the good Lord created are for free anymore

**PARTING TIME HAS COME:**
Another oldie that I really know nothing about and the origin of which may be difficult to trace

**SINNER, YOU BETTER GET READY:**
Old time sacred song, or spiritual type. I know Bill & Charlie (Monroe) used to sing a version of this

**BONAPARTE'S RETREAT:**
Originally an old fiddle tune I recall, back in the 1950's, I believe, someone set lyrics to it and it became a popular hit. The original version was a bit different and fiddler's would tune the low string away down and make it sound real eerie, almost like bagpipes

**LET US BE LOVERS AGAIN:**
An old tragic love song Recorded by the Carter Family. I recall hearing years ago, A.P. Carter would offer five dollars cash to anyone who could teach him a song he could use He'd then arrange it to suit their style and get a copyright. Unintentionally, A.P. became a collector of folksongs, and their repretory included all types of ballads, spirituals, etc

**TAKE ME BACK TO OLD YAZOO:**
This is an old Dixieland Jazz piece, I suppose. I used to hear it all the time, often enough to memorize the tune. There was a "Western Swing" version out in the early-mid 1940's Had lyrics, among them, "If You Don't Like Your Greens and Ham, Eat Your Ham and Greens." Have asked around for years who made this recording Maybe one of our listeners can help me

**HOP ALONG, PETER**
This is what is known as a "Ditty" Almost sounds like a nursery rhyme Everybody always liked that one

### SIDE 11

**SWEET SUMMER:**
I have no information on this song, but know it is an oldie I like this type of song, as it takes me back to a non-"Rat-Race" time

**WHAT WOULD THE PROFIT BE:**
One of my favorite old sacred songs that is almost like a sermon, expounding the scripture "For What Shall It Profit A Man To Gain The World And Lose His Own Soul" Mark 8:36, also Matthew 16:26

**CARROLL COUNTY BLUES:**
An old time fiddle tune with a guitar break This is the traditional way to play this tune,normally played on fiddle and guitar About half a dozen southern states have a county by the name of Carroll Who can tell me which one this tune is named after?

**MISSISSIPPI SHORE:**
Plantation type song We'd been singing this for some years, when I finally heard a recording of it by the Delmore Brothers who may have written it

**JIMMY RANDALL:**
This is an old "handed-down" song, dating back to "Days of Old When Knights Were Bold," it is without doubt the oldest, song on this record

**IN A LITTLE VILLAGE CHURCHYARD:**
Another old song on the theme of "Mother", of which we know quite a number I had not thought of this song until recently, when, after visiting the graveside of our eldest son, Everett Glen, in the military cemetery at Culpeper, Virginia, we passed by a small country church with a graveyard Both looked old and almost out of place in these modern times I was immediately reminded of this old song and I wrote the title down on a scrap piece of paper and placed it within my wallet, to be sure to include it on this record, for your listening pleasure and in memory of Everett who was called home so soon.

**CIELIDO LINDO:**
A fiddle tune from the Mexican border This was a well known and popular tune some years ago. I believe the title means "Beautiful Heaven" in the Spanish language

Album Notes by John Bradshaw
Notes on songs and instrumentals by Harry West
Cover Picture by Yorkville Photo Studio

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**Overture**
**The Sound of Music**
**Maria**
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**Do Re Mi**
**Sixteen Going on Seventeen**
**The Lonely Goat Herd**

**SIDE II**

**How Can Love Survive**
**So Long Farewell**
**Climb Every Mountain**
**No Way to Stop It**
**No Ordinary Couple**
**Edelweiss**
**Finale (Climb Every Mountain)**

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# The Real Josh
# JOSH GRAVES

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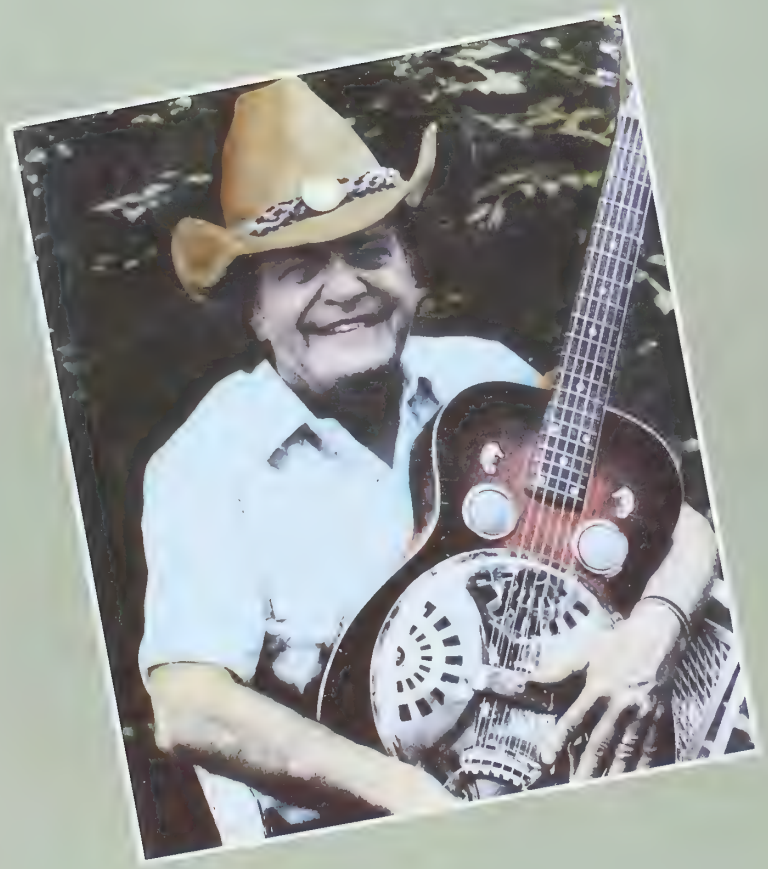

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# *The Real Josh*
# JOSH GRAVES
*SUPER SIDEMEN • VOLUME ONE*

**Side One**

RANDY LYNN RAG
PASS ME NOT
DOBRO CHIMES
MY TEARS WON'T SHOW
SHUCKIN' THE CORN
WHAT A FRIEND

**Side Two**

FLINT HILL SPECIAL
CITICO
GREAT SPECKLED BIRD
FIREBALL
ORVILLE'S WALTZ
UP ON THE BLUERIDGE

Josh Graves rise to prominence came through his years with the greatest bluegrass band of all time; Lester Flatt, Earl Scruggs, & The Foggy Mountain Boys. His dobro guitar playing was just as important to the Flatt & Scruggs sound as Earl Scruggs' banjo. Since then, his much copied style has become the definition of dobro guitar playing. It goes without saying that Josh has to be considered one of the greatest bluegrass sidemen of all time.
This album features Josh playing straight ahead bluegrass-country backed by superb musicians including the bluegrass legend Kenny Baker on fiddle. All are brand new recordings on state of the art equipment for the cleanest, hottest sound in bluegrass today.

MUSICIANS:
Josh Graves: Dobro Kenny Baker: Fiddle
Dale Williams: Guitar, Banjo Rich Jones: Banjo, Guitar Harley Brae: Banjo
O.C. Helton: Guitar Ray Robinson: Steel Guitar
Ron Spears: Mandolin Al Hutterball: Bass
Resophonic Guitar by Bob Reed Set-up of Resophonic Guitar: Gene Wooten
PRODUCED BY FAIRLY SPARKS
Engineer: Paul Scoles Mix: Fairly Sparks, Ron Spears, Paul Scoles
Recorded at Ironwood Studio/Seattle Art by Scott Law

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# Sabor

QUINTET

# Dime... ¿A DONDE VAS?

vida

LADO A

TU, ¿DIME A DONDE VAS? – Shalom (letra)
JESUS MI SALVADOR–
CALL TO REPENTANCE–Herberg/Von Gluck
CONOZCO AL CREADOR–R. Ray/B. Cruz
EL AMOR DE MI SEÑOR–

LADO B

EL NUNCA CAMBIA–N. Enloe (Curiers)
DAME TU AYUDA–C. Christopherson
TWO HANDS–C. Butler
CORITOS (Medley)–

ORQUESTA
TROMPETAS
Steve Levi, Ismael García
TROMBONES
Louis Barbarin, Raymond Ramos
FLAUTAS
Tommy López, Hiram Colón
GUITARRAS
Obed Díaz
BAJO
Marcelino Thompson
Samuel Arce
BATERIA
Noel Rivera
PERCUSION
Carlos Gómez, Charlie Rosario
MOOG SYNTHETIZER
David Chesky

VOCES
Barítono–SAMUEL ARCE
Bajo–DAVID RIVERA
Melodía–CHARLIE ROSARIO
Tenor–MANUEL CORDERO
Richard Vélez
Piano, Melotrón–MIKE DIAZ

Arreglista–MIKE DIAZ
Fotografía–IRIZARRY
Diseño–DAVID RIVERA
Arte–PECRUZ
Ingeniero–CELI

Durante siglos la música sagrada ha probado ser un medio a través del cual el alma encuentra reposo. Por ejemplo, en tiempos del rey Saúl, David un pastorcillo de ovejas, le cantaba acompañado por su arpa para que el enemigo no atormentase su alma. En esta década presente, el quinteto SHALOM, presenta a Cristo sagrado a través de su segunda grabación de larga duración. Es su propósito alcanzar a los adultos, a los jóvenes y, si es posible, los niños. Sabemos por experiencia que la juventud de nuestro tiempo no encuentra en quien creer ni a quien seguir. El quinteto SHALOM les dice: "Oye la voz del Señor, y vivirás", así podrás decir: "Conozco al Creador", al Dios que nos hizo. Podrás contar con su ayuda en momentos de prueba. Si experimentas su gracia podrás proclamar: "Jesús mi Salvador, cuanto te amo". Si tu carga es pesada y tu senda dura para caminar, SHALOM te asegura: Confía en El que hizo el cielo y la tierra, pasen. El es el mismo ayer, hoy y por todos los siglos. "El nunca cambia, El es igual".

En Cristo,
–QUINTETO SHALOM
Mike, Sammy, Dave, Charlie,
Manny y Noel

# My Baby's Baby

## Loving Lullabies

# Side One

***All Through the Night***
*Old Welsh Air / Arr. Bulla 3:09*

***American Lullaby***
*Rich 2:57*

***Jenny Rebecca***
*Hall 3:08*

***Turn Around***
*Reynolds, Greene and Belafonte 3:12*

***Lullaby from THE CONSUL***
*Menotti 3:06*

***Lullaby Op. 57 No. 2***
*Scott 3:33*

***Slumbersong Op. 1 No. 5***
*Gretchaninow 2:22*

# Side Two

***Children's Prayer from Hansel & Gretel***
*Humperdinck 2:40*

***My Baby's Baby***
*Piecuch 3:09*

***Berceuse***
*Ives 1:56*

***The Little Horses***
*Southern traditional adapted by Copland 1:55*

***Christopher Robin is Saying his Prayers***
*Fraser - Simson 2:43*

***Mighty Lak a Rose***
*Nevin 2:35*

***A Rocking Croon***
*Serbian folk lullaby 2:12*

***Donna Claflin*** has been soloist with the Hollywood, Florida Philharmonic, The University-Civic Chorale, University of Miami (Florida), Miami Philharmonic Orchestra, and the Concert Choir of the University of Miami. She has also sung with the Tanglewood Festival Chorus, the Boston Symphony Orchestra, and the John Oliver Chorale.

Many aspects of childbirth and infant nuturing are changing—the birthing rooms, grandparents' rights, pre-mixed formulas, disposable diapers—but the lovely and soothing melodies of the past still please the contemporary baby and his or her parents.

In this collection you will find beautifully written classic melodies by composers such as Scott, Ives and Gretchaninow, a hauntingly lovely Serbian folk lullaby and warm and loving lyrics by Menotti, Rich and Stanton. The title song was written by Diane Piecuch for Donna Claflin on the birth of her first grandchild, Donna Colleen, on May 18, 1983.

This album is dedicated with love to our most precious gift - a baby. May these sounds surround the new family with love, caring and comfort. These words tell bedtime stories about life - how it was, how it is and how it will be, as long as our lives are blessed by the precious gift of a child.

Produced and engineered by John Eurr at JRB Sound, Washington, D.C.
Arranged by Stephen Bulla.
Special thanks to:
Beth Smith of the Crib Corner, Raleigh, N.C.
Hazel Morey, who helped make this album possible
Front Cover: from Ideal Heads, by Ida Waugh, pub. in 1650 by Stanhope Press
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Part of the profits from the sale of this album will go to The Hospital for Sick Children, Washington, D.C., and Children's Hospital, St. Louis, Missouri.

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*presents*

# THE 1978 P.A.S.I.C. MARIMBA ORCHESTRA

## October 29, 1978

***Joel Leach*, conductor**

***Clair Omar Musser*, guest conductor**

GERHARDT
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**Joel Leach**, professor of Music, joined the faculty of C.S.U.N. in 1969, having taught formerly in the public schools of Lansing, Michigan, at Michigan State University and at Texas Tech University. At C.S.U.N., he heads up both the percussion and jazz programs, teaches applied percussion, percussion ensemble, percussion methods, arranging and directs the award winning jazz ensemble.

Mr. Leach is the author of *Percussion Manual for Music Educators* (Belwin-Mills), *Chart Sources* (Studio 4 Productions), co-author along with composer Owen Reed ("La Fiesta Mexicana") of *Scoring for Percussion* (Prentice-Hall, Inc.), an arranger published by Warner Brothers, J.W. Pepper, Southern Music Co., Harris Music Co. and others, and serves as a reviewer of new publications for various magazines.

Mr. Leach is a former member of the Executive Board of the American College Jazz Festival (A.C.J.F.) and the Percussive Arts Society (P.A.S.), and is currently President of the National Association of Jazz Educators (N.A.J.E.) and Studio 4 Productions.

### *Participants*

**Dan Armstrong,** San Antonio, Texas; **Gilbert Baker,** Tucson, Arizona; **Charles Bartug,** Oklahoma City, Oklahoma; **Bonnie Boss,** Thousand Oaks, California, **Sherry Brown,** Peru, Illinois; **William Burkhart,** Tucson, Arizona; **Gene Cervantes,** Flagstaff, Arizona; **Mark Converse,** Simi Valley, California; **Kevin Danner,** Oklahoma City, Oklahoma; **Nora Davenport,** Beltsville, Maryland; **W. Scott Deal,** Lawton, Oklahoma; **Debbie Elchholz,** Las Cruces, New Mexico, **Richard Flanagan,** Norman, Oklahoma; **Valerie Frank,** Norman, Oklahoma; **Daniel Fyffe,** Greenwood, Indiana; **Jennifer Gordon,** Westlake Village California; **Timothy Hammond,** Spangler, Pennsylvania, **Gren Robert Hanson,** Starford, South Dakota; **David Hardman,** Richmond, Indiana, **Andrea Hoard,** Las Cruces, New Mexico; **Holly Hufford,** Las Cruces, New Mexico, **Jeffrey Hunter,** Arthur, Illinois, **Mark Ivester,** Spokane, Washington, **Bill Keeling,** Tempe, Arizona, **Mark Kenaston,** Calabasas, California, **Carla Klepper,** Great Bend, Kansas; **Dean Kranzler,** Hays, Kansas, **Diane Lambert,** Roanoke, Virginia, **Barry Larkin,** Tempe, Arizona, **Kevin Lepper,** Las Cruces, New Mexico, **Ginger Marr,** Granda Hills, California, **Jill Marshall,** Green Hills, Ohio, **Joseph, McIntyre,** Silver Springs, Maryland, **Scott McManis,** Camarillo, California, **Cheryl Wolfarth,** Austin, Texas, **Bill Miller,** Thousand Oaks, California, **Robert Nowak,** Shenandoah Pennsylvania; **Larry Reeder,** Tucson, Arizona; **William Richards,** Arlington, Virginia, **David Robbins,** Evansville, Indiana, **Joel Salas,** Dallas, Texas, **Alan Shinn,** Lubbock, Texas, **Phil Shipley,** London, Ohio; **Wes Slater,** Oklahoma City, Oklahoma; **Coralie Smith,** Spokane, Washington, **Ed Smith,** San Jose, California, **Paul Sternhagen,** Flaggstaff, Arizona, **Kevin Super,** Eugene, Oregon; **Richard Thompson,** Norman, Oklahoma, **Becky Tupper,** Brookings, South Dakota, **Mark Veregge,** San Jose, California; **William Vits,** Indianapolis, Indiana; **Lauren Vogel,** Dallas, Texas; **Frances White,** Las Cruces, New Mexico

**SIDE ONE:**

**Bolero** ..... Rosales/arr. Musser
*Commissioned by Clair Musser for the 100 piece Century of Progress Marimba Orchestra, 1933.*

**Equali VI** ..... Kessner
*Conducted by the composer*
*Commissioned by Joel Leach for the P.A.S. Marimba Orchestra, 1978.*

**Prelude & Fugue XV** ..... Shostakovich/trans. Ervin

**SIDE TWO:**

**2nd Concerto in G Minor**..... Saint-Saens/trans. Musser
Walter Cosand, piano soloist
**Transcribed by Clair Musser to feature the winning pianist of the Chicago Tribune's Competition. Performed by 160 marimbas at Soldier's Field in Chicago, 1942.**

**Serenade for Strings, Op. 48** .. Tschaikowsky/trans. Ervin
**1st Movement Andante/Allegro**

**Joplin Rag Medley**..... Joplin/Holmgren

The idea of an organization such as PAS was conceived at a meeting of a number of professional percussionists in 1959. It really began functioning as an organization in 1962 under the leadership of Donald Canedy and Neal Fluegel. A short time later a Board of Directors was chosen and Gordon Peters was elected the first President.

The stated purpose of the Percussive Arts Society is "to elevate the level of percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussive student, teacher and performer; and promote a greater communication among all the areas of the percussion arts."

One of the vehicles which enables the organization to do this is the annual International Convention (PASIC). This record is a result of an event at the PASIC Convention in Tempe, Arizona.

Other major means through which the Society continually promotes its stated purpose are its two publications, *Percussionist* and *Percussive Notes*. The *Percussionist* contains scholarly, research-oriented articles and the *Percussive Notes* provides reviews of new percussion music, informative articles, percussion concert programs, lists of coming events, etc.

The organization supports a number of active committees and has grown to the degree that most states, as well as several foreign countries, have active chapters. It is financially supported by most major manufacturers, product specialists, publishers, and by some wholesalers and dealers.

The current officers of the Society are: Jim Petercsak, *President;* Larry Vanlandingham, *First Vice-President;* Tom Siwe, *Second Vice-President;* Neal Fluegel, *Executive Secretary-Treasurer;* Michael Combs, *Editor of Publications.*

For furthur information about activities and membership, write:

**PAS**
**130 Carol Drive**
**Terre Haute, IN. 47805**

**Clair Omar Musser** is as inextricably associated with the *Marimba*....as Henry Steinway and Antonio Stradivarious are with their superlative namesakes.

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His "metronomic conducting"...as evidenced in the Rosales Bolero, reflects his many years of musical friend ships with Arturo Toscanini and Leopold Stokowski.

The mastery of his arranging for "*Marimba Symphony and Ensemble Works*".... as reflected in the Bolero and Saint Saens Concerto, stems from his dedication to this romantic percussive musical instrument

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Musser treasures his "scores" of International Music Laurels and Citations....and proudly enjoys his recent "Membership Appointment" to the Percussive Arts Society's *Hall of Fame*

### *Credits*

Recorded October 29, 1978 at the P.A.S. Convention in Gammage Auditorium, Tempe, Arizona by Suncountry Recording, Jim Bastin, engineer. Production Supervision by Vincent S. Morette and Mark Custom Recording Service for Mark Educational Recordings, Inc. and the Percussive Arts Society. Graphics by Laura Saffire. Mfg. 1980.

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**В 1961-году молодые ленинградские авторы, исполнители и любители самодеятельной песни (теперь ее чаще называют авторской), решили организовать при Дворце работников пищевой промышленности свой клуб. К этому времени молодежные кружки, туристские и альпинистские группы стали определенно тесными для песни, которая рождалась не по заказу и не предназначалась, да и вряд ли была пригодна, для профессионального эстрадного исполнения. Именно своей непохожестью на многие бездумные эстрадные поделки авторская песня романтических 60-х привлекала прежде всего. Ее авторы — люди разного возраста, профессий и жизненных занятий — делились со слушателями своими мыслями, предлагали ответы на вопросы вечные и сегодняшние, предъявляли свою жизненную позицию. Именно этим и оказался интересным для многих сам жанр авторской песни. Те немногие, которые уже достаточно подробно смогли приобщиться к авторской песне, определенно воспринимали ее необходимой частью своего духовного мира и понимали, что в лучших образцах это — высокое искусство. Естественно, что и слушателям — любителям авторской песни — захотелось расширить круг единомышленников. Эта потребность уже не могла удовлетвориться бытовавшим тогда «изустным» распространением песен, притом, что магнитофонные записи представлялись интересной технической новинкой. В начале 60-х публичные встречи широкого круга любителей и просто интересующихся авторской песней между собой и с авторами, общение посредством песни, полемика с гитарой в руках и без нее стали необходимостью. Так образовался клуб песни «Восток», названный именем корабля, впервые поднявшего человека в космос.**

**В декабре 1986 года «Востоку» исполнилось 25 лет. На праздник песни, посвященный этой дате, 31 января 1987 года собралось более тысячи членов клуба и гостей из Москвы, Киева, Челябинска, Алма-Аты, Ташкента, Петропавловска-Камчатского и многих других городов страны. Клуб поздравляли делегации песенных клубов, Всесоюзный совет КСП, радиостанция «Юность», журнал «Турист», авторы песен, поэты, исполнители. Чем же «Восток» заслужил такое признание? В чем секрет его долголетия? Почему вот уже второе поколение приверженцев авторской песни так тянется к клубу!**

**Первое, и, по-видимому, самое важное,— своей главной задачей «Восток» считал и продолжает считать пропаганду лучших образцов авторской (самодеятельной) песни. Слушая песни многих (и очень разных) авторов, комментарии профессионального музыковеда и филолога, дискуссии авторов с залом и между собой, выступления слушателей, клубная аудитория росла и развивалась в непростом деле глубокого понимания произведений жанра. Происходил очень важный, длительный и не обходившийся, разумеется, без ошибок процесс формирования критериев оценки, выбора действительно высокоталантливых песен, воспитания вкуса аудитории и ее способности к компетентным и обоснованным суждениям. Поэтому многие члены клуба сегодня по праву считаются серьезными знатоками и ценителями авторской песни. Зал «Востока» не прост для выступающих, поскольку искушен и на внешние эффекты не падок, притом, что действительно талантливых, самобытных авторов принимает доброжелательно и приветливо в первую же встречу.**

**Руководит клубом Совет, строго придерживаясь принципов коллегиальности и демократичности. Клуб установил и поддерживает творческие и дружеские контакты с сотнями авторов, исполнителей, с десятками песенных клубов страны, с коллекционерами, творческими объединениями и организациями. К ценнейшему собранию историко-библиографического материала по авторской песне, принадлежащему «Востоку», все чаще обращаются научные работники. Фонотека клуба представляет собой уникальное собрание записей авторских песен более чем за 30-летний период. В последние годы «Восток», не оставляя без внимания ветеранов, направляет значительную часть усилий на работу с молодежью — студентами, учащимися ПТУ, старшеклассниками. Вот, пожалуй, и все секреты известности клуба и роли, которую он играет среди любительских объединений, занимающихся авторской песней.**

**Большинство авторов этой юбилейной пластинки в представлении не нуждаются. Их имена широко известны, а песни — любимы. Это «классики» авторской песни — создатели самого жанра, авторы, которые в свое время организовывали «Восток», и, наконец, наиболее яркие, по мнению составителей пластинки, представители направлений, характеризующих современную авторскую песню.**

**М. КАНЕ,**
**председатель совета клуба песни «Восток»**

Сторона 1

1. АЛЕКСАНДР ГОРОДНИЦКИЙ
   **Чистые пруды** — 1.25
2. ЮРИЙ КУКИН
   **Старый сказочник** — 1.26
3. ЕВГЕНИЙ КЛЯЧКИН
   **Валаам** — 3.23
4. ВАЛЕНТИН ВИХОРЕВ
   **Я бы сказал тебе много хорошего...** — 1.58
5. АЛЕКСАНДР ГЕНКИН
   **Прорезала вышка по небу лучом...** — 2.00
6. БОРИС АЛМАЗОВ
   **Табун** — 2.34
7. ВАЛЕНТИН ГЛАЗАНОВ
   **И снова уходит поезд...** — 2.03
8. БОРИС ПОЛОСКИН
   **Что делать с печалью!** — 1.22
9. ВЛАДИМИР ТУРИЯНСКИЙ
   **Откуда начинается река...** — 2.35

Сторона 2

10. ВАДИМ ЕГОРОВ
    **Друзья уходят как-то невзначай...** — 2.03
11. ЛЕОНИД СЕМАКОВ
    **Посоловело осеннее небо...** — 2.47
12. АЛЕКСАНДР РОЗЕНБАУМ
    **Зимний пейзаж** — 2.10
13. ВЛАДИМИР БЕРЕЖКОВ
    **Саврасов. «Грачи прилетели»** — 3.04
14. ИГОРЬ МИХАЛЕВ
    **Станция «Увы!»** — 2.30
15. АРОН КРУПП
    **Осенняя песня** — 3.13
16. МИХАИЛ ТРЕГЕР
    **Молодежи шестидесятых** — 1.31
17. ВИКТОР СОКОЛОВ
    **Я снова еду к холодам...** — 1.50

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# Amiri Baraka

LEROI JONES

## New Music–New Poetry

with David Murray and Steve McCall

RECORDED IN PERFORMANCE

india navigation

# New Music - New Poetry

## Amiri Baraka with David Murray and Steve McCall

Poetry, 1st of all, was and still must be, a musical form. It is speech *musicked*. It, to be most powerful, must reach to where speech begins, as sound, and bring the sound into full focus as highly rhythmic communication. High Speech.

The poetry of the dying epoch (racism & monopoly capitalism, imperialism) exists mostly on paper. It is print bred and bound, and actually intended for a particular elite. It, like the structure of the economy itself, is not meant to reach or benefit large numbers of people. English poetry died when the Empire died, it was spent by the beginning of the 20th century. Some Americans went over to rev it up (Pound, Eliot, &c.) but the baton had passed to the Americans because at that time they did not have to cover up as much madness and lies as the Empire. And the various cultures inside the *American* experience African, Latino, Native American, Asian, European immigrant, pumped it daily full of reality and its complex living rhythms. Combined with the Anglo American worker and farmer rhythms American poetry, writing, the culture as a whole became truly formidable as a force in the world. (Though obviously spread by the search of the American rulers for profits all over the world. Like when you turn on the Voice of America or Armed Forces Radio overseas somewhere you do not hear Brahms, but stevie w or bobby d or various clones therefrom).

Black poetry, in the main, from its premise (unless the maker be considerably whited out) means to show its musical origins and resolve as a given. Just as Blues is, on one level, a verse form, so Black poetry begins as music running into words.

Black poet laureates like Langston Hughes are compelling examples of black music running into high speech. He sd he wanted "to grasp and hold some of the meanings and rhythms of jazz". And in more recent generations poets like Larry Neal, Yusuf Rahman, the Last Poets, Askia Toure, Jayne Cortez, write a poetry that brings the words into music and the music into words, reflecting the most contemporary of both expressions, made one.

"Poetry and Jazz" I first saw being done in the Village when I got out of the error farce in 1957 or so. But Langston Hughes was the first poet of any reputation I saw using this form, at the 5 Spot in the late 50's. But he had been doing it, by that time, for years.

It never occured to me that there would be any reason not to read poetry with music. And the clearer I got on my own legitimate historical and cultural sources, the more obvious it became that not only was the poetry supposed to be as musical as it could be, but that reading with music would only enhance and extend its meanings and give new strength to its form.

The poetry I want to write is oral by tradition, mass aimed as its fundamental functional motive. Black poetry, in its mainstream, is oracular, sermonic, it incorporates the screams and shouts and moans and wails of the people inside and outside of the churches. The whispers and thunder vibrato and staccato of the inside and the outside of the people themselves and it wants to be as real as anything else and as accessible as a song — a song about a real world, full of good and evil.

The music is also Afro-American, as are the players and the poet. But the music has borrowed from whatever in the world interested it, but it is still itself. David Murray and Steve McCall are fine artists of Afro-American contemporary music. It is a music whose African origins are expanded by its American experience, like the people. It has come from Work song and Spiritual, and blues is its common personal speech.

Murray and McCall are part of a current generation who have taken these basic historical and cultural bases and given the startling innovations of folks like Mr Armstrong, Mr Ellington, Mr Young, Mr Parker and Mr Coltraine, have continued to tell us the second, minute, hour, day, month, year and epoch of our reality.

David Murray, still young, is already acknowledged by serious listeners as a significant new voice on the way to becoming an innovator. His work on albums like FLOWERS FOR ALBERT (INDIA NAVIGATION IN1026), LET THE MUSIC TAKE YOU, LIVE AT THE LOWER MANHATTAN OCEAN CLUB, VOLUMES 1 and 2 (INDIA NAVIGATION IN1032 and IN1044) as well as his writing and playing with the World Saxophone Quartet (a quartet of major saxophone innovators) make it clear that he is an important player.

Steve McCall is one player out of the Chicago second wave avantists who has been giving the 60's black music revolution new meaning and strength in the 70s and 80s. He is a drummer of consummate precision and complex artistry. One of the most sensitive percussionists in the music, alive to the most subtle nuance, yet able to carry the big rumbling funk fire of nigger-in-the-street-rebellion. (Yeh, that's in it!!) Steve's work with Air, one of the most impressive of the new groups, also Chicago sprung, like Murray's work with the WSQ, shows that he has got to be included in any list of who's really doing it ca 1980.

Together, they are the tremendous wings for the poetry/music flight heard here. We wanted the music and words to extend each other, be parts of the same expression, different pieces of a whole. And the work to produce this product seemed effortless — it was a pleasure, a beautiful experience. Sometimes working with other, less skilled musicians, trying to put poetry with music is hard draggy work. The musicians might not want to deal with the poetry, might not be able to understand that for the music to be right it must begin with the spirit of the poem and put it into hot sound. But that's something else. On this record we tried to express some of the joy we had in making the *poetrymusic*. We also wanted to say some things

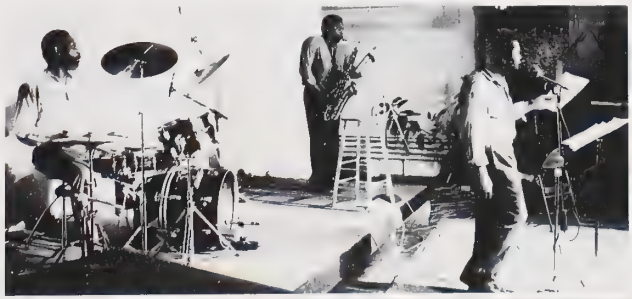
AMIRI BARAKA

SIDE ONE

The Last Revolutionary (For Abbie Hoffman) (5:31)
Against Bourgeois Art (4:52)
Strunza Med (1:28)
I Love Music (2:13)
Dope (7:34)

SIDE TWO

Class Struggle In Music I (4:58)
Class Struggle In Music II (6:08)
In the Tradition (For Black Arthur Blythe) (13:25)



Produced by Bob Cummins/Engineering by Steve Cellum/Album design by Ellen Friedberg/© ℗ 1981 India Navigation

*A reading by AMIRI BARAKA of his poetry with DAVID MURRAY on tenor sax and bass clarinet and STEVE McCALL on drums. Recorded in performance at Soundscape in New York City at a program produced by Verna Gillis. The program was made possible, in part, by support from Meet the Composer, Inc. and Poets and Writers, Inc.*

*AMIRI BARAKA, poet/playwright and social/polit[illegible] the author [illegible] books written on the subject of music, "Blues People" and "Black Musi[illegible]ssential reading [illegible] rested in the musi[illegible] of Afro-Americans.*

# New Music - New Poetry

Amiri Baraka with David Murray and Steve McCall

## SIDE ONE

### THE LAST REVOLUTIONARY
**(for Abbie Hoffman)**

Yeh, he come out
yesterday. Give himself up
to the Feds  Alotta lights
& cameras. All the newspapers
& I seen him
come in. Good news
for the tabloids. Good news
for the professional
cooler outters  Good news
for the state  It's a
tv story, he came in
from the wars, from out
in the
hills.
He's fought the good
fight, underground
so long, dodging a cocaine
bust, in the name
of the people
He's come out now
for forgiveness. He'd
come out w/ a changed
nose  Did he know now that
the whole ofthe Chicago 7
had come out? Even Bobby ungagged
has shouted a defiant
cookbook  Inverts & buddists
& social democrats  It all goes along
so well  He had to
come out. Like the
Weather people
When they found
the war
was over. Had to Had
to come out. Like Susan & Jane
& Dick & Spot  Had to come out
now the war's
over
And he was smiling. So kind & expansive
in a moment of triumph. From north
in the bush, conquering the wild sea
he returns w/ media hype ticker tape
& the slobberings of prostitute reporters
Revolution
for the hell
of it Steal this Book
Soon To Be A Major Motion Picture, come in
w/him. The Yippees, in line, all the time,
come in
w/ him, & Wall St. Jerry
& Movie Senator Tom
& Non-Violent Dave
& 3 Card Molly Eldridge
Come in come in all
come in
w/ him

A black playwright we know says, "I aint never been
ideological," another one screams, "Uphold the middle class" w/ his head inside
the ass
of a whore named Hollywood
& we laugh & we laugh & we laugh laugh
It's a funny time

But is it not better
that all illusion suffers
that the clowns in our midst
be exposed. Dont say
I told you so, when the hero
reappears released rightaway
on the news of the day. The tv tells us clearly
Come Out w/ Your Hands Up & all will be
forgiven. Naughty Children Naughty Children
Uncle Sam spank! Be thankful yr the wayward
child, or imperialism.
He had to
do it He had
to
you too, the monitor beams
give it up, Jimmy Carter'll give you
a job. You can get a picture on yr
wall grinning at his hand holding
yours. Selling papers
about his capers
the bourgeoisie thinks
we'll buy hero finks
but most of us knew way back when
that Abby and his boys would soon get in the wind
Not a, "I told you so."
but a class analysis
in the last analysis
which is the one the workers will make
not jet set bohemian glamour,
or media shot out fake militant clamour
will change things
but those of us, under the heel, missing a meal
whose pain is for real
& not honory

because we can not come out
there's no where to go
no reward for surrender but
vicious unfufilled stupid death

There is no last
revolutionary, state & media bastards
until the planet itself disappears
& who can speak on that?
The real fighters are still fighters!
The actual strugglers are actually struggling-
Let the bullshit rise be blown away
No television magic or all purpose gibberish
No hollywood squares or militant roach advertisements
can change or estrange us from ourselves
or each other there are still and will be
till - revolutionaries in the landscape
in factories, community centers
workshops, and bowling allies
in theaters, coal mines,
hospitals and tobbaco fields
Real Revlutionaries
hidden amongst the
wakening mass
there is no last
revolutionary
till the planet itself
explodes

So, Long Live the death of bourgeois clowns!
Long live the death of any illusion that they
are revolutionaries! He had to come out
He had to. We know  & in the factories and
across the broad black belt and tierra del la raza
in the south west  We let loose our joy cries and laughter

Goodbye, motherfucker, we call
Goodbye  Welcome to Disneyland
we say. And smiling, we know you never
really left!

### AGAINST BOURGEOIS ART

War on the horizon. a ship with bloody sail. Andy Young slips on his
Chamberlain appeasement getup he got from years listening to the cp
hype martin luther king. Is there somebody here to record this? US being
thrown out the front door, the Russian bear charging through the back door.
My man suddenly clearly an apologist for newstyle colonialism
Telling us we cant fight in the US. Though centuries of our dead are buried
Here. Oceans of our blood have fertilized a Black Nation in the south. Is
there someone, here, to get this down? Can I get a, like they say, witness.
An eye that can see through this here. In Jimmy Carters Snake Oil Show there
is a room nobody talks about. Steel door, fumes seep underneath. Inside,
blood and hair on the floor, bones stacked in the corner. Photos of Goering
Goebbles, Joe McCarthy and Nixon in the nude trying to put helmets on their
pecker/woods. Will somebody put this stuff out, you walk thru a museum all
the colors of the specturm right there but not one image, except of checks
passing, Pollockdollarsigns Dekooning fortunes,. Larry Rivers pots at the
end of the rain bow
no people
no love
no heart and soul insides flowing out
no fighting in the street
no fires rip the sky
no children screaming death
no police
no state, except it is the state, bullshitting
on the wall
no peoples struggle, just colors thrown by baby snooks
a down and leaving unintellectual
no record of this place
As wild a motherfucking join as america is
somebody shd get this shit down, otherwise noone will believe it.
Get it down
Get it on the record
Get the hate the horror the lies the Rockefeller Monsters
eating corpses
Hey, bro, say, hey, what it is, dude, yeh, too too, do it is ya?
wow low, dootie roo, bay bay bay beeeeeee  carrying a radio on his soulder
eating corpses
coal mines
garment center
assembly lines
hot steaming steel poured through space
not any of life is there
hey poet, you artist
he turns in the shadows sucking a marble, dribbling andy warhol's lost nut
he is an artist
he is a po eight
a po nine too
his work is about everything
his work is about the universe
her work is about the universe
her work is about stars belching
her work is about grey hair lost in the desert peeped in a teeny voice
no babies
no screams
no red life
no future
death peeped in a teeny voice,
stupidity dripped in a sultry voice
bourgeois poets yodel nonsense aobut boring absence
they think up funny ways for letters to sit on the page
concrete fullshit, arty dumbshit, they arre safe as old toilet paper
Revolution sweeps the world, Bourgeois artists stare at crumbs of dust in the light
People change reality  But these dull imitation poets talk to us of fragmented
nothing ness. Like two celled creatures trying to bebop, the world is heavier
than they know. They do not know  They fight knowledge with abstraction and
think they cool because they talk to they self. They are full of shit
like vultures "pecking" on an open grave
They uphold dying capitalism and give themselves airs
They think they shit is profound, and complex
but the people think its/ as profound and complex as monkey farts
Now meditate
on that!

### STRUNZA MED

If the world was
a poem
a poem
it is a
poem
if the world was
a poem
a poem
it is
it is a
poem
if the world was
a
poem
a
poem
a pome, if the world was
a poem
a poem
it is a
poem what kind
what kind
what kind
what kind
of poem, what kind of poem
wd it, is it, if it was,
it is, a
poem. It wdn be no academic
poem, no dull poem, no dead rime no dean unrime
it'd be live, a living poem, a breathing poem, a hell of a one hell of a
like an interesting a very very interesting and say a beautiful very
beautiful
very very
beautiful
& ugly
very ugly
& tragic
& very tragic
& sad, very sad
but anyway, happy
very happy, if the world was like a
poem
what kind
of poem
wht kind
of poem
wd it be
the world
what kind
of goddam poem
wd it be
well look at it, fool
look at it

'Dope ,c\1979 Amiri Baraka. All other poems c\1981 Amiri Baraka

## I LOVE MUSIC

"I want to be a force for real good
In other words, I know that there are bad forces,
forces that bring suffering to others and misery to the world.
but I want to be the opposite
force. I want to be the force which is truly
for good."
Trane
Trane
Trane sd,
A force for real good, trane. in ther words. Feb '67
By july he was dead
By july. he said in other words
he wanted to be the opposite
but by july he was dead, but he is, offering.
expression a love supreme, afro blue in me singing
it all because of him
can be
screaming beauty
can be
afroblue can be
you leave me breathless
can be
alabama
I want to talk to you
my favonte things
like sonny
can be
like itself, fire can be, heart explosion, soul explosion, brain explo
sion. can be. can be. can be. can be. aggeeewheewheeagg eeeee aggeeouahy
deep deep deep
expression deep, can be
capitalism dying, can be
all, see, agggggeeeeeoooo. aggrggrrgeeeooouuuu. full full full can be
empty too
nightfall by water
round moon over slums
shit in a dropper
soft face under fingertips trembling
can be
can be
can be, trane, can be, trane, because of trane, becuase
world world world world
can be
sean ocasey in ireland
can be, lu hsun in china
can be,
brecht wailing
gorky riffing
langston hughes steaming
can be
trane
bird's main man
can be
big maybelle can be
workout workout workout
expression
ogunde
afroblue can be
all of it meaning, essence revelation, everything together, wailing in unison
a terrible
wholeness.

## DOPE

uuuuuuuuuu
uuuuuuuuuu
uuuuuuuuuu uuu ray light morning fire lynch yet
uuuuuuu, yester-pain in dreams
comes again. race-pain, people our people our people
everywhere . . .yeh . . .uuuuu. yeh uuuuu. yeh
our people
yes people
every people
most people
uuuuuu, yeh uuuuu, most people
in pain
yester-pain, and pain today
(Screams) ooowow! ooowow! It must be the devil
(jumps up like a claw stuck him) oooo wow! oooowow!
(screams)

It must be the devil
It must be the devil
it must be the devil
(shakes like evangelical sanctify
shakes tambourine like evangelical sanctify in heat)

ooowow! ooowow! yeh, devil, hey, devil ooowow!

Must be the devil must be the devil
(waves plate like collection) mus is mus is mus is
mus is be the devil, cain be rockefeller (eyes roll
up batting, and jumping all the way around to face the
other direction) caint be him, no lawd
caint be dupont, no lawd, cain be, no lawd, no way
noway, naw saw, no way jose—cain be them rich folks
theys good to us theys good to us theys good to us theys
good to us theys good to us, i know, the massa tolt me
so, i seed it on channel 7, i seed it on channel 9 i seed
it on channel 4 and 2 and 5. Rich folks good to us
poor folks aint shit, hallalujah, hallelujah, ooowow! oowow!
must be the devil, going to heaven after i die, after we die
everything gonna be different, after we die we aint gon be
hungry, ain gon be pain, ain gon be suffering wont go thru this
again, after we die, after we die owooo! owowoooo!
after we die, its all gonna be good, have all the money we
need after we die, have all the food we need after we die
have a nice house like the rich folks, after we die, after we
die, we can live like rev ike, after we die, hallelujah, hallelujah, must be
the devil, it ain capitalism, it aint capitalism, it aint capitalism,
naw it ain that, jimmy carter wdnt lie, "ifes unfair" but it aint capitalism
must be the devil, owow! it ain the police, jimmy carter wdnt lie, you
know rosalynn wdnt not lillian, his drunken racist brother aint no reflection
on jimmy, must be the devil got in im, i tell you, the devil killed malcolm
and dr. king too, even killed both kennedies, and pablo neruda and overthrew
allende's govt. killed lumumba, and is
negotiating with step and fetchit,
sleep n eat and birmingham, over there in "Rhodesia", goin under the name
ian smith, must be the devil, caint be vorster, caint be apartheid, caint
be imperialism, jimmy carter wdnt lie, didnt you hear him say in his state
of the union message, i swear on rosalynn's face-lifted catatonia, i wdnt lie
nixon lied, haldeman lied, dean lied, hoover lied hoover sucked (dicks) too
but jimmy dont, jimmy wdnt jimmy aint lying, must be the devil, put yr
money on the plate, must be the devil, in heaven we'all all be straight
cain be rockfeller, he gave amos pootbootie a scholarship to Behavior
Modification Univ, and Genevieve Almoswhite works for his foundation
Must be niggers! Cain be Mellon, he gave Winky Suckass, a fellowship in
his bank put him in charge of closing our mortgages in the lowlife
Pittsburgh Hill nigger section, caint be him
(goes on babbling, and wailing, jerking in pathocrazy grin stupor)
Yessuh, yessuh, yessuh, yessuh, yessuh yessuh, yessuh, yessuh, yessuh, yessuh
put yr money in the plate, dont be late, dont have to wait, you gonna be in
heaven after you die, you gon get all you need once you gone, yessuh, i heard
it on *the jeffersons*, i heard it on *the rookies*, i swallowed it
whole on *roots*: wasn't it nice slavery was so cool and
all you had to do was wear derbies and vests and train chickens and buy your
way free if you had a mind to, must be the devil, wasnt no *white* folks,
lazy niggers chained theyselves and threw they own black asses in the bottom
of the boats, [(well now that you mention it King Assblackuwasi helped throw yr
ass in
the bottom of the boat, yo mamma, wife, and you never seed em no more)] must
a been the devil, gimme your moeny put your money in this plate, heaven be
here soon, just got to die, just got to stop living, close yr eyes stop
breathin and bammm-O heaven be here, you have all a what you need, Bam-O
all a sudden, heaven be here, you have all you need, that assembly line
you work on will dissolve in thin air owowoo! owowoo! Just gotta die
just gotta die, this ol world aint nuthin, must be the devil got you
thinking so, it cain be rockefeller, it cain be morgan, it caint be capitalism
it caint be national oppression owow! No Way! Now go back to work and cool
it, go back to work and lay back, just a little while longer till you pass
its all gonna be alright once you gone. gimme that last bitta silver you got
stashed there sister, gimme that dust now brother man, itll be ok on the
other side, yo soul be clean be washed pure white. yes. yes. yes. owow.
now go back to work, go to sleep, yes, go to sleep, go back to work, yes
owow. owow. uuuuuuuuuu. uuuuuuuuuu uuuuuuuuuu. yes, uuuuuuu. yes.
uuuuuuuuuu
a men

SIDE TWO

## Class Struggle In Music (1)

What is the emotion?
What is the
Feeling?
Who are it feeling
are it a huming?
Flashes like Flags waving
(Reagan raving)
Day flashes like trees waving
(Dr. Faustus' craving)

What is the emotion, What is its
opposite?
Who are it,
it feeling
it under
standing
it a (k) nave
a savant of the
un real
it reaching
it un teaching
it equivocating
like distant enemy marchers, but yrself
like like (liking as) .
like distant national marchers, but no self
like yrself
it
& it again, it
What is the emotion?
A trembling
A drugstore
A scholarship in Snow
Snow
a bird
16th notes
alterations
of the negative — (we are thinking)
bandaids
brain damage
commerce
inner openings
trance-
lights
((Cockney killing echoes
((Racist drag queens
((electric training
((crashes

& it
a wither of jungle
a dance
a ocean & an ocean
bilingual disputes
!
it
What is the
emotion
it
Niggerfrankensteins
Niggerkillerscum
it
& the rest of us, somehow. anyway

What is the emotion
overpowering
general
of all
all
it/all
it/over
that yr voice cd make alone atop the others
gentle lyric wafting morning song
not it
you
not any other
What is
the emotion
not the colonized mercedes in heat
breifcases
ties
words arranged
by picture window rote

Our emotion, not
its
not the witch training
not the denials of self and family
not the isolated dead corpse negro
accepting the hating cup
of Cortez' asshole-hat wearers

But the us emotion
the love
emotion
the love
emotion
heat,
snowball,
heat,
move-
ment
life
yeh, vitality
beat beat beat beat beat
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
yeh,
that and
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
That is the emotion
the us emotion
the love emotion
the heat emotion
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
yeh, that one

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

we/us - eye
we/us - eye
a blues emotion
a black country nigger emotion
a steel blue blues city thing
a factory girder reflection emotion
an assembly line thing
a love heat
in we/us - eye
a love beat
in we/us - eye
eyes
sees
Blue us
Blue we's (Blue *ooos*)

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

That one

boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom
boom buppa doompa doom

**CLASS STRUGGLE IN MUSIC. (2)**

Black
Music
By George, we were
talk
ing
he was
say
ing
"I was with them until they made me ride in this broken down bus . . ."
By
George,
we
were
talk
ing
cd see eyes roll/ing a cackle
laugh, tongue slip/ping out the lip)
Music
Black Music
drums
at one point
& Drums
& Drums, rhythm, rhythm, a
beat, funk, rhythm, smoke,
cook, jam, work, smoke, steam, wail,
cook, jam, work, smoke, steam, wail,
get it, get down, hit it, get up, do it
get it, get down, hit it, get up, do it
cook
cook
jam
jam
work
work
smoke
smoke
steam
steam
wail

Opposed
two
apposites
two
beings
seeings
we split ings
we and us cut in half by
life,
social
life,
crazy nigger at juilliard giggling
blues built up in me all the time
cant love nothing for crying cant cry
for lying
cant love I'm
dying
and you wants to know
what the blues is
the blues is we us
split in half by sorrow
we wee wee wee wee wee weee
usssssss

then here come
chamber
lurkers
heard berg, and cd not dig monk dug bird dug duke dug
thought stravinsky was hip and he was
but what to do with
*Transbluesency*
balue
sense
eeeee
cd not step, hey, step, hey
cd not twist and turn, hey, bun, hey
cd not, get down, yeh, get down, yeh
without a crystal glass reflect vibration
endless melodies over one taptap
endless dragging violins singing death to niggers anyway-

a ping against the silence
when alla michael jackson waits a dropout from dust universe
city
off the wall & all
hack step hop jump funk, and then
yeh, bump, jump, hey, and then
wham, each, reach, teach, wail, yeh
"dum dum dum ', say, look, touch, blue suit
homburg
tails
bare feet
nails
conk
fonk
honk

"this is not bobop."
he sd
(& he were
right, far
right

this aint even
excuse me
certianly this is not
what is known as, aruuum,
blues
a colored object
And we fell down in his head weeping and kneeling and feeling sorry
tragic, small and samboish, like something Ralph Ellison despised
We felt like that, amidst the violings & twinkle twinkle dots and dashes
of snowman ism they shat out of their fingertips like dollar confetti
Ahhaaa. Here he come Balaue Baluеee Baloo Shreeks and Screeks, on his heels
turning the corner of the bar on two wheels, "Gimme a double bourbon."
Then sat and came in on the flat five like our flat speech, full of
death and laughter and lynch screech. "*Rootie Tootie*, Motherfuckers," he
began, "And *Straight, No Chaser*," he went on. "*Nutty*," he called looking at
the colorless negro piano player from No Heaven

Then shit, they got mean, from the back room, a nigger with a twotoned
beard. And distance rolling out his nose. "It aint about you!" he said,
eyeing the dead things who were making dusty quartets with outofshape
philosophers.

and the suicidal solipsists threw down their violins hiding their alienation
under white women. "*Ghosts! Ghosts!*" He screamed. Eeery blew down. Low shit.
Spooky
niggers scared of everything. "*Ghosts!*" A Honk. A mean low scream like
rich people dying in front of their offices with nigger janitors grinning
and susycueing into jeeps with mounted bazookas. Weird march music
for weird marches. We rose from our paralyzed stuttering and ran to meet them-

"Albert !
Mong!" We called
"Where's . . .? (And before we got it out
John Coltrane
came down thru the roof blowing *Impressions* faster than
light
(or was it Chico, Ricky, Tyrone, David, Arthur, Julius, Hamiett, Oliver,
Joseph . . . .)
& the dismal pinkerton niggers sued for peace. Which meant they cd
only produce their albums with a disclaimer that said, "This music
will turn you into rich peoples' underwear"
& they went out in the snow of
their own
creation

humming the fanon, efranklin frazier
black anglosaxon unblues

& what did we do
we did what we needed
to do
we blew
& blew
& blew blue
blue blue blue blue

& even reached you
& even reached you
& even reached you
& even reached you
& even reached you
reached you
reached you
you
you

**IN THE TRADITION**
**(Not a White Shadow but Black People Will Be Victorious**
**For Black Arthur Blythe)**

Blues walk weeps ragtime
Painting slavery
Women laid around
working feverishly for slavemaster romeos
as if in ragtime they spill
their origins like chillers (lost chillen
in the streets to be
telephoned to by Huggie
Bear from Channel 7, for the White Shadow
gives advice on how to hold our homes
together, tu tambien, Chicano Hermano
genious bennygoodman headmaster
philanthropist
romeos —
but must coach
cannot shoot —

hey coah-ch
hey coah-ch
trembling fate wrapped in flags
hey coah-ch
you can hug this
while you at it
coah-ch

Women become
goils gals grinning in the face of his
no light
Men become
boys & slimy roosters crowing necros
in love with dressed up pimp stupidity death

hey coah-ch
wanna outlaw the dunk, cannot deal with skyman darrell
or douple dippin hip doctors deadly in flight
cannot deal with Magic or Kareem . . .hey coah-ch coah-ch
bench yrself in the garbagecan of history o new imperal dog
denying with lying images
our strength & African
Funky Beauty
nomatter the three networks idiot chatter
Arthur Blythe
Says
it'
*in the*
*tradition*

2
Tradition
of Douglas
of David Walker
Garnett
Turner
Tubman
of ragers yeh
ragers
(of Kings, & Counts, & Dukes
of Satchelmouths & SunRa's
of Bessie's & Billies & Sassys
& Ma's
Musical Screaming
Niggers
yeh
tradition
of Brown Wells
& Brown Clifford
of H Rap & H Box
Black baltimore sisters blues antislavery singers
countless funky blind folks
& oneleg country beboppers
bottleneck in the guitarneck dudes
whispering thrashing cakewalking raging
ladies
& gents
getdown folks, elegant as
skywriting
tradition
yeh
tradition

of Brown Wells
& Brown Clifford
of H Rap & H Box
Black baltimore sisters blues antislavery singers
countless funky blind folks
& oneleg country beboppers
bottleneck in the guitarneck dudes
whispering thrashing cakewalking raging
ladies
& gents
getdown folks, elegant as
skywriting
tradition
of DuBois
Baby Dodds & Lovie
Austin, Sojourner
I thought I heard Buddy Bolden
say, you're terrible
you're awful, Lester
why do you want to be
the president of all this
of the blues and slow sideways
horn, tradition of blue presidents
locked up in the bng for weanng zoot suit
of marylous and notes hung vibrating blue just beyond just after
just before just faster just slowly twilight crazier than europe or its
racist children
bee-doo dee doo bee-doo dee dooo doo (Arthur
tradition
of shooters
& silver fast dribblers
of real fancy motherfuckers
fancy as birds flight, sunward/high
highhigh
sunward
arcs/swoops/spirals
in the tradition
¹₄notes
eighth notes
16th notes
32nds, 64ths, 128ths, silver blue
presidents
of Langston & Langston Manifestos
Tell us again about the negro artist
& the racial mountain so we willnot
be negro artists. McKay Banjoes and
Homes In Harlem, Blue Black boys &
Little Richard Wnghts. Tradition of
For My People Margaret Walker & David Walker & Jr Walker
& Walker Smith Sweet Ray Leonard Rockin In Rhythm w/Musical Dukes
What is this tradition Based on, we blue Black Wards strugglin
against a Big White Fog, Africa people, our fingerprints are everywhere
on you america, our fingerprints are everywhere, Cesaire told you
that, our family strewn around the world has made more parts of that world
blue and funky, cooler, flashier, hotter, afro-cuban james brownier
a wide panafncan
world
Tho we are afro-americans, afncan americans
let the geographic history of our flaming hatchet motion
hot ax motion
hammer & hatchet
our cotton history
our rum & indigo
sugar cane
history

Yet, in a casual guesture, if its talk you want, we can say
Cesaire, Damas, Depestre, Romain, Guillen
You want us to say Dumas, Pushkin, Browning, Beethoven
You want Shaka, Askia, (& Roland Snellings too)
Madingo, Nzinga, you want us to drop
Cleopatra on you or Hannibal
what are you masochists
paper iron chemistry
& smelting
I aint even mentioned
Toussaint or Dessaline
or Robeson or Ngugi

Hay, you bloody & dazed, screaming at me to stop yet,
No, hah, you think its over, tradition song, tradition
poem, poem for us together, poem for arthur blythe
who told us again, in the tradition
in the
tradition of
life & dying
in the tradition of those klanned & chained
& lynched and shockleyed and naacped and ralph bunched

hah, you rise a little I mention we also the tradition of amos and andy
hypnotized selling us out vernons and hooks and other nigger crooks of
gibsons and crouchs and other assorted louses of niggers that turn from
gold to shit providing dialectics muhammad ali style

But just as you rise up to gloat I scream COLTRANE! STEVIE WONDER!

MALCOLM X!
ALBERT AYLER!
THE BLACK ARTS!

Ship & whistling out of my nkrumah,cabral,fanon, sweep — I cry Fletcher
Henderson, Cane, What Did I Do To Be So Black & Blue, the most perfect
couplet in the language I scream Moon Indigo, Black Bolshevik, KoKo,
Now's The Time, Ark of Bones, Lonely Woman, Ghosts, A Love Supreme,
Walkin, Straight No Chaser, In The Tradition
of life
& dying
centuries of beautiful
women
crying
In the tradition
of screamed
ape music
coon hollers
shouts
even more profound
than its gorgeous
sound
In the tradition of
all of us, in an unending everywhere at the same time
line
in motion forever
like the hip chocago poet Amus Mor
like the Art Ensemble
like Miles Venus DeMilo
& Horace Silver reminding us
& Art Blakey sending us messages
Black Brown & Beige people
& Pharoah old and new, Blood Brotherhoods
all over the planet, land songs land poems
land sculptures and paintings, land niggers want still want
will get, land
in the tradition of all of us in the positive aspect
all of our positive selves, cut zora neale & me & a buncha other
folks in half My brothers and sisters in the tradition. Vincent
Smith & Biggers, Color mad dudes, Catlett & White Chas & Wm, BT, Overstr
& the 60's muralists Jake Lawrence & Aaron Douglass & Ademola,
Babatunde building More Stately Mansions
We are the composers, racists & gunbearers
We are the artist
Dont tell me shit about a tradition of deadness & capitulation
of slavemasters sipping tea in the parlor
while we bleed to death in fields
tradition of cc nder
see what you done done
dont tell me shit about the tradition of slave masters
& henry james I know about it up to my asshole in it
dont tell me shit about bach mozart or even ½nigger
beethoven
get out of europe
come out of europe if you can
cancel on the english depts this is america
north, this is america
where's yr american music
gwashington won the war
where's yr american culture southernagranans
academic aryans
penwarrens & wilburs
say something amencan if you dare
if you
can
where's yr amencan
music
Nigger music?
(Like englishmen talking about *great* britain stop with tongues lapped on th
cravats you put the insh on em. Say shit
man, you mean irish irish literature . . .when they say about they
you say nay you mean insh insh literature you mean, for the
last century you mean, when you scream say nay, you mean yeats,
synge, shaw, wilde, joyce, ocasey, beckett, them is, nay, them is
insh, they's insh, insh as the ira

you mean nigger music ? dont hide in europe —"oh thats classical!"
come to this country
nigger music?
thats all you got
mumble gershwin?
mumble copeland?
Even you got better taste than to say Leonard
Bernstein
you dont know
Ives
Nigger Music

you better go up in appalachia and get some mountain some coal mining
songs, you better go down south in our land & talk to the angloamencan natio
minority
they can fetch up a song or two, country & western
could save you from looking like saps before the world
otherwise
Palante!
Latino, Native American
Bomba, Plena, Salsa, Rain dance War dance
Magical invective
The Latin Tinge
Cherokee, Sonny Rollins w/ Clifford Brown
Diz & Machito, or Mongo SantaMaria

Comin Comin World Saxiphone Quartet you cannot stand up
against, Hell No I Aint goin To Afganistan, Leon Thomas million year
old pygmyies you cannot stand up against, nor Black Arthur tellin you
like Blue Turhan Bey, Odessa, Romance can Bloom even here in White Racist
Land It can Bloom as Beautiful, though flawed by our oppression it can
bloom bloom, in the tradition
of revolution
Renaissance
Negntude
Blackness
Negrissmo
Indigisme
sounding niggers
swahili speaking niggers nigger in turbans
rna & app & aprp & cap black blacks
& assembly line, turpentine, mighty fine female
blacks, and cooks, truck drivers, coal miners
small farmers, iron steel and hospital workers
in the tradition of us
the reality not us the narrow fantasy
in the tradition of afncan amencan black people/america
nigger music's almost all
you got, and you find it
much too hot
in the tradition thank you arthur for playing & saying
reminding us how deep how old how black how sweet how
we is and bees
when we remember
when we are our memory as the projection
of what it is evolving
in struggle
in passion and pain
we become our sweet black
selves
once again,
in the tradition
in the afncan amencan
tradition
open us
yet bind us
let all that is positive
find
us
we go into the future
carrying a world
of blackness
yet we have been in the world
and we have gained all of what there
is and was, since the highest expression
of the world, is its total
& the universal
is the entire collection
of particulars

ours is one particular
one tradition
of love and suffenng truth over lies
and now we find ourselves in chains
the tradition says plainly to us fight plainly to us
fight, thats in it, clearly, we are not meant to be slaves
it is a detour we have gone through and about to come out
in the tradition of gorgeous afnca blackness
says to us fight, its all right, you beautiful
as night, the tradition
thank you langston/arthur
says sing
says fight
in the tradition, always clanfying, always new and centunes old
says
Sing!
Fight!
Sing!
Fight!
Sing!
Fight! &c. &c.
Boosheee dooooo dee dooo dee dooo
doooooooooo!

DEATH TO THE KLAN!

# New Music - New Poetry

Amiri Baraka with David Murray and Steve McCall

"Dope (c) 1979 Amiri Baraka All other poems © 1981 Amiri Baraka

# hazell dean

## THEY SAY IT'S GONNA RAIN

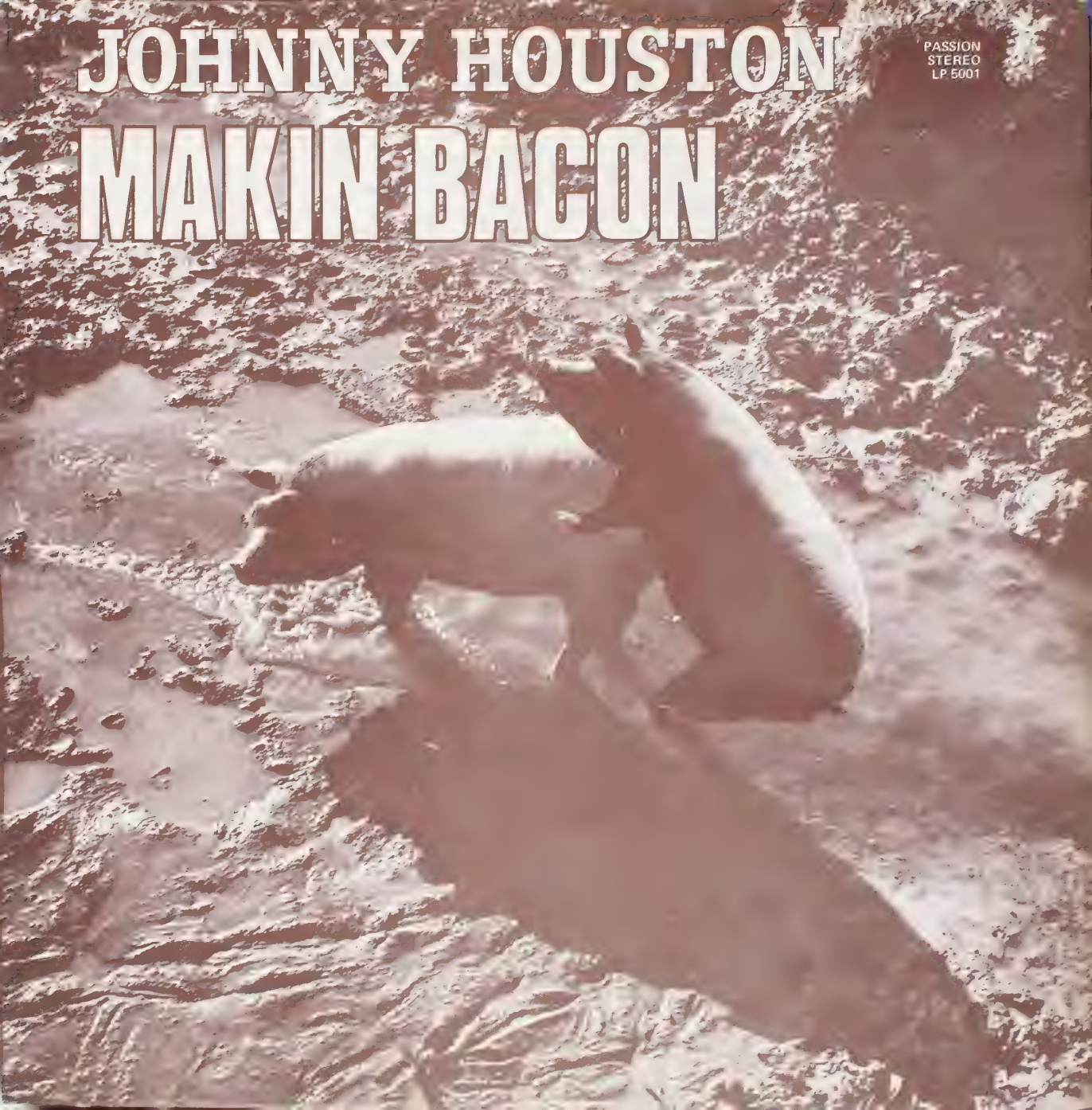
*indian summer mix*

THEY SAY IT'S GONNA RAIN
Extended Summer Mix
CAN'T GET YOU OUT OF MY MIND

# JOHNNY HOUSTON

# MAKIN BACON

PASSION
STEREO
LP 5001



PASSION
STEREO
LP 5001

# JOHNNY HOUSTON

# MAKIN BACON

## IS A FAMILY AFFAIR

This album introduces the colorful Johnny Houston, and all I can say is "it's about time!" Born in Richmond, Va., he spent part of his childhood in Philadelphia, Pa. and started his career as a performer at the early age of 15. Since that time he has played with such greats as Sam Cooke, Otis Redding, Gladys Knight and The Pips, Herbie Mann, James Brown, Jimmy Smith, Bill Doggett, The Delfonics and The Isley Brothers . . . need I go on? Johnny Houston is no stranger on the music scene. His explosive, expressive sound speaks for itself. Without a doubt, this is an artist you will be pleased to hear and an album you will be proud to add to your collection.

Ben Miles (W.A.N.T.)

SIDE 1

| | | |
|---|---|---|
| 1. | SOMETHING BORROWED, FUNKY AND BLUE | 2:18 |
| 2. | LET'S GET IT ON SAXOPHONE | 4:12 |
| 3. | TOUCH ME IN THE MORNING | 4:55 |
| 4. | HIGHER GROUND | 4:01 |

SIDE 2

| | | |
|---|---|---|
| 1. | I BELIEVE IN YOU | 5:25 |
| 2. | DANNY BOY | 2:56 |
| 3. | IF YOU WANT ME TO STAY | 3:45 |
| 4. | WHEN I LOST MY BABY | 5:23 |

Personnel
Organ and Electric Piano
WELFORD (JAYBIRD) ELLINGTON
MARK MAKER
Bass
BILLY BAKER
Horn (Tenor, Alto & Flute)
JOHNNY HOUSTON
Drums
DAVE ROBINSON
DAVE HAZLETT
HERBERT AUSTIN
Guitar
JIMMY VAN KUREN

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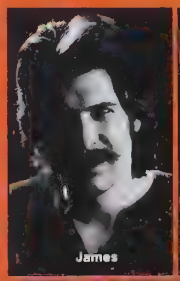
300 W. Broad Street, Richmond, Va. 23220
Produced by
Johnny Houston
Cover Design
Broadway Eddie

124 Sylvester "Rock The Box" Dancemix

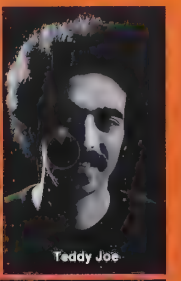
# Kidd Afrika

# Kidd Afrika


James

Donny

Larry


Teddy Joe

## SIDE ONE

1. **I Believe In You**
Don Davis (Groovesville Music, BMI) 3:25
2. **Handouts**
T. J. Politzer (KiddTunes, BMI) 3:50
3. **She's My Lady**
T. J. Politzer (KiddTunes, BMI) 5:25
4. **I'm Gonna Be More**
T. J. Politzer (KiddTunes, BMI) 7:42
5. **Spread This News Around**
Sonny Terry (Prestige Music, BMI) 2:13

## SIDE TWO

1. **Don't Mess With Mr. T**
Marvin Gaye ( Jobete Music Co., ASCAP, and 20th Century Music Corporation, ASCAP) 5:06
2. **Take The Bait**
T. J. Politzer (KiddTunes, BMI) 5:16
3. **Marmalade And Jam**
T. J. Politzer (KiddTunes, BMI) 3:53
4. **Apologize**
T. J. Politzer (KiddTunes, BMI) 3:15

**Produced by**
Ned Neltner and Kidd Afrika
**Engineered by**
Tim Reck at The Music Farm, Seattle, Washington except for I BELIEVE IN NOW Engineered by Ron Gangnes at Kaye Smith Studios, Seattle Washington.
**Mastered by**
Ken Perry at Capitol
**Photos by**
Fred Milkie Studios in Seattle
**Cover by**
Jack Nesbitt and David Imanaka
**Insert by**
Jack Nesbitt
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**Management by**
Don V. Bell, 815 N. 45th St., Seattle, WA 98103 (206) 632-9590 and Ivan Buchbinder, P.O. Box 601, Bellingham, WA 98227 (206) 734-1436

## Handouts

Business lookin' up,
for just a little while
Things start divin' down,
it's enough to turn me right around
Future's lookin' bleak
it's all a hazy gray now
Heels draggin' on the ground
seems I don't know how to frown
Somethin' that I see
what you seein', brothers?
Somethin' I don't like
I don't know what to say then
That's what's botherin' me
sure do feel fine to play when
Business lookin' black
what can you do, Lord?

Everybody's standin' with their hands out
and nobody's givin' any handouts

I'll go down and sit
Down by the railroad track
Wonder which way to git
Thinkin' I should turn my back
Somethin' that seems to me
When things ain't going right
Trouble always seems to be
Somebody tryin' to start a fight
what can you do now?

Everybody's standin' with their hands out
and nobody's givin' any handouts

Got down with these blues over somethin'
I got to leave far behind
What have I got to lose, can you tell me?
If I got my peace of mind
Just think on someone tryin' to steal
Somethin' that you thought was yours
If you got somethin' for real
I got somethin' for sure
watch me do it while

Everybody's standin' with their hands out
and nobody's givin' any handouts

## Don't Mess With Mr. T

Instrumental

## Take the Bait

Now don't think he's just getting cute
Stitch and sew, itchin' to blow
Hiding in his monkey suit
Set your sail, to weep and wail
He won't accept no substitute
TAKE THE BAIT, you're running late
Steal his soul, you won't get much loot

It's so exasperating
Always sitting, thinking, waiting
See he's got you worried
Ahh no! Don't hurry

Don't think he's just trying to tease you
Stitch and sew, itchin' to blow
His burning breath can make you freeze, oh
Set your sail, to weep and wail
And you'll never get up off your knees
TAKE THE BAIT, you're running late
And he's not an easy man to please, no

So be watchful with your hardened eye
Stitch and sew, itchin' to blow
No use running, you'll just have to fly
Set your sail, to weep and wail
He can't be killed, so don't even try
TAKE THE BAIT, you're running late
His numbered days just trickle by
His numbered days just trickle by

## Apologize

I'm behind the times, but I'm before the fall
I'm just following, this bouncing ball
For bein' born a little bit short
of bein' tall

Nobody knew it
Somebody saw to it
I'll say Anybody-You blew it

I'm just gettin' started at the end
When this brittle branch begins to bend
I hear a little crack, and another back
Just snapped again

Wo oh ooh
In time to realize
To cut me down to size
instead of burning out my eyes
Apologize

Well there's another chance, one I'd like to take
On little Lady Luck against fickle fate
On bein' born a little too soon
For bein' late

## I'm Gonna Be More

I'm gonna be more — I'm gonna be more

How well I remember the moment I met you
Why, it was just a couple minutes ago
You held my hand, honey, I knew I could get you
And now, I just can't let you go
You look so inviting
Your touch is exciting me
I've got to let you know
I want to shout it out
Sing this song about it now
No sense my comin' on slow

Hear me babe, while I tell you
You got to see the light
Because I'm gonna be more,
Than just your lover tonight

I'm gonna be more — I'm gonna be more

Hey now if I could be more
Than just your lover tonight
You know, I'd never be sore
If you would not treat me right
Just come on around with me
Get it down with me
Got so many places to do
And if I'm gonna do it all, honey
I want to do it with you

Hear me, babe, while I tell you
You got to see the light
'Cause I'm gonna be more
Than just your lover tonight

I'm gonna be more — I'm gonna be more

Hey babe, if you could be so much more
Than just my lover tonight
You know, I could be so sore
If I could not treat you just right
It feels fine to me
All mine, do me now
I know this has got to be right
So I'm shoutin' it out
Singin' this song all about it now
Ooo my head is feelin' real light
I'm right off my feet
And I-I-I'm droppin' the beat
But I know everything has got to be all right
Just come on and be more
Than just my lover tonight

I'm gonna be more — I'm gonna be more


**Produced by**
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Jack Nesbitt

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## THE PLAYERS

**Teddy Joe Politzer**
Lead vocal, lead electric and acoustic guitars, vibes on TAKE THE BAIT mandolin on MARMALADE AND JAM

**Larry Ryan**
Electric and acoustic rhythm guitars, vocals

**Donny Marrow**
Drums, percussion, vocals, Fender Rhodes piano on DON'T MESS WITH MR T

**James Lilly**
Fender Bass vocals

**Peter Moss**
Tenor and alto sax and horn arrangements on I BELIEVE IN YOU, I'M GONNA BE MORE, and APOLOGIZE with the West Seattle Horns. Ned Neltner on coronet and Les Clinkingbeard on baritone


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We dedicate this project to our friends and fans in appreciation of all their help, support and inspiration. Thank You Al
Donny, Larry, Teddy Joe, James


P O Box 9388 Stanford California 94305

## I Believe In You

Oh! Sometimes I feel so sorry
I feel so sorry for anyone who's so alone
Yeah, I feel so sorry for anyone who can't say
That's my babe, and I love her so
See how it is?
I got someone I call my only
There's one thing I've noticed about people
in this world today
When they see you with a good thing,
they'll try to take it away
But I believe in you, and know you believe
in me too
Even your best friends, sometimes, when
they come around,
They're making sly remarks, tryin' to
get you down
But I believe in you, and you believe in me, too
I hear people talkin', tryin' to pull us apart
Stickin' pins and needles into both of our hearts
But our love stays together,
We don't care about stormy weather,
'Cause I believe in you, and know that you
believe in me, too
Yeah, we had our hard times, when we almost
didn't make it
But we always work it out, honey, we never
tried to fake it
That's why I believe in you, and you believe
in me, too

## Marmalade & Jam

Oh babe
mmm-mmm it's all right
Ask your little boy
Come on and ask me
What we gonna do tonight
Say, "Mama's little babe,
Mama's only child
What we gonna do tonight?"
Say, "Mama's little boy,
Tell me what we gonna do tonight?"
We gonna do it once, we gonna do it right
Then we gonna do it again
We'll be makin' MARMALADE & JAM
We got to get our recipe down
Keep it warm til you're wearin' a smile
Such a joy to spread it around
Take your time, it's so worthwhile
Just say it
We gonna do it, honey, all night long
'Til the break of dawn
Keep it cookin' sugar, all night long
Tell me! Won't that be fun?
oh yeah
And if we see that mornin' sun rise
What if we're not through?
If old Mr. Sol is shining on, wise
what do you think we should do?
Got this barrelhouse babe
She's all mine

## Spread This News Around

I'm gonna get on my feet after while
Then I won't be down
I'm gonna get on my feet after while
And spread this news around
Now let me tell you people
Somethin' I want you to know
Now I'm gonna get out the hole I'm in
Around this world I'll go
There's whole lot of people in trouble
Whole lot of people ain't free
But I know somewhere in this great wide world
There's got to be a place for me
Now I was broke and hungry
I didn't have on no shoes
I'm gonna get out this hole I'm in
Gonna spread around this news
Had me plenty of money
Had me many fine friends
Now I'm sittin' down here with a dime to my name
Lookin' like my roads got to end
Now this world is big around
And it's fadin' out slow
Now that's somethin' we all got to know
Up and down everywhere we go
What's that
Gonna spread this news around
Got to do it
Gonna spread this news around

## She's My Lady

She's my lady, I wonder why
She's my baby, she can make me cry
Sometimes she'll tease me,
she'll seem to pass me by
But oooo when she please me,
I believe I'll never want to die
Still I've got to know it's really
Possible to justify
In spite of what I might be feelin'
To tell myself I know that I
Could never ever ever want to
Ever make my pretty baby cry
How she deceive me,
how it hurts me so
She says she's goin' to leave me,
I say, "Baby, you don't have to go"
A day come she can't believe me,
to my soul how I try to let her know
Ooooo how she grieve me,
while I'm prayin' for her to show
I make my moan through lonely hours
Spitting halos at the sky
My only hope, to end the showers
Throw my soul in jail, or try
To keep from seeing, hearing
All the visions that keep tearing
At my mind-Oh Lord!
She's my baby, I'm wonderin' why
She's my lady, she won't make me cry
How I love the way she tease me,
she'll seem to pass me by
And Lord, how she please me,
I believe I'll never want to die

## Handouts

## Take the Bait

## Apologize

## I'm Gonna Be More

PW-13957

1. **SEXCRIME** (*nineteen eighty - four*) extended mix
(Composer: Stewart/Lennox)

2. **SEXCRIME** (*nineteen eighty - four*) single mix
(Composer: Stewart/Lennox)

**I DID IT JUST THE SAME**
(Composer: Lennox/Stewart)

*produced by* DAVID A STEWART

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**1984**

JOHN HURT · RICHARD BURTON
in Michael Radford's film of George Orwell's NINETEEN EIGHTY · FOUR
with Suzanna Hamilton · Cyril Cusack
A Virgin Films · Umbrella · Rosenblum Films production
written and directed by Michael Radford
A VIRGIN FILM RELEASE

RCA

Roy Orb D.MT.

C. Farstak

J. Pfeiffe

C. Hontona

M. Weather

J. Edmonds

| Program I | | Program II | |
|---|---|---|---|
| Windsong | 6:39 | Sandstorm | 5:14 |
| Visualizer | 7:56 | Passage Rites | 7:01 |
| Summit Expedition | 5:42 | Corealis | 6:46 |

Additional guitar on "Sandstorm" & "Corealis" arranged and performed by J. Edmonds / Additional Percussion on "Windsong" by Steve Mudede Rosborough / Mixed & Mastered by CGW / Produced by Food Pyramid & CGW Recorded at Midway High Recording Studio, Minneapolis / Drawings by Jake Dwyer / Food Pyramid would like to thank Roland, Arp, Sequential Circuits, Oberheim, Korg, Alesis, Zoom, Moog, Boss, Casio, Hagstrom, Yamaha, Motu & Mellotron Corporations. A special thanks to Jerry Nelson & GTs / J. Pfeiffe plays Music Man basses / Roy Orb D.MT. would like to thank the International College of Metaphysical Theology / Roy Orb D.MT. is an accredited Doctor of Metaphysical Healing / For more information please visit metaphysicscollege.com / moonglyph.com / foodpyramidband.com

**MOON GLYPH**

OAKLAND, CA 2012

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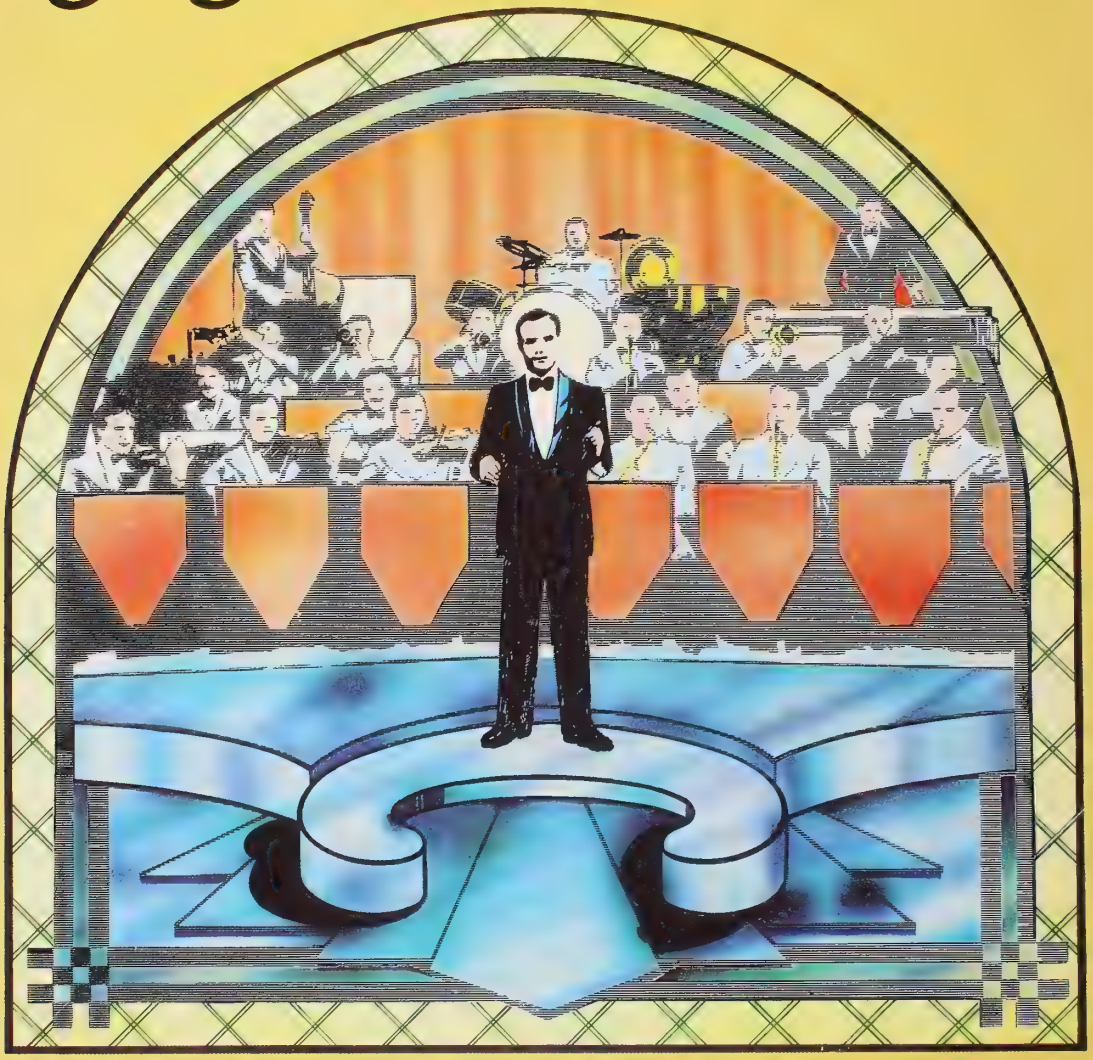
# HOOKED ON BIG BANDS

## *The Frank Barber Orchestra*



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# The Frank Barber Orchestra

# HOOKED ON BIG BANDS

## SIDE ONE

**1) GLEN MILLER MEDLEY**
1. In the Mood
2. Pennsylvania 6-5000
3. I've Got a Gal in Kalamazoo
4. Moonlight Seranade
5. Little Brown Jug
6. Chattanooga Choo Choo
7. At Last
8. American Patrol
9. In the Mood

**2) DUKE ELLINGTON MEDLEY**
1. Perdido
2. Take the A Train
3. C Jam Blues
4. Satin Doll
5. Things Ain't What They Used to Be
6. I'm Beginning to See the Light

**3) ARTIE SHAW MEDLEY**
1. Begin the Beguine
2. Back Bay Shuffle
3. What is This Thing Called Love
4. Frenesi
5. My Heart Stood Still
6. Begin the Beguine

## SIDE TWO

**1) DORSEY BROTHERS MEDLEY**
1. Johnson Rag
2. Tangerine
3. So Rare
4. Getting Sentimental Over You
5. On the Sunny Side of the Street
6. Opus One

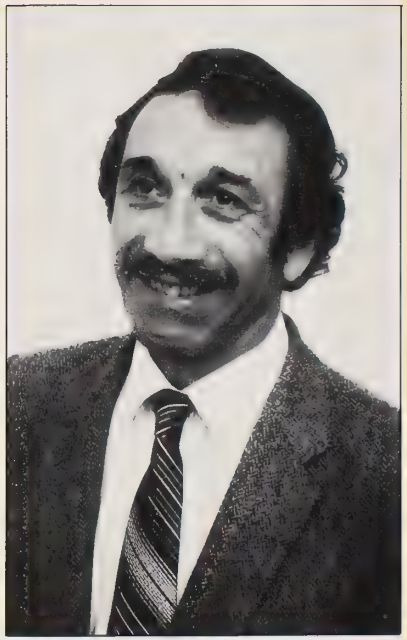
**2) LOUIS ARMSTRONG MEDLEY**
1. Hello Dolly
2. When It's Sleepy Time Down South
3. What a Wonderful World
4. Struttin With Some Barbecue
5. Old Rockin Chair
6. Mack the Knife
7. Hello Dolly

**3) BENNY GOODMAN MEDLEY**
1. Sing Sing Sing
2. Stompin at the Savoy
3. Don't Be That Way
4. Jersey Bounce
5. Let's Dance
6. Christopher Columbus
7. And the Angels Sing

When producer Terry Brown and arranger Frank Barber got together to make a segued single of Glen Miller favourites they could hardly have realised that, within a few short months, they would be asked to expand the idea into an album. Thus you have this collection that takes some of the finest modern songs ever written, played in the style of the legendary bands in America who took them to a world-wide audience. Certainly the release of "Glen Miller Today" as a single aroused such interest in America and South Africa that the next step was to make an album and Frank was given the herculean task of, with Terry, sifting through titles and then coming up with the arrangements in a matter of days. "It was a hard slog but we're pleased with the result" says Terry "remember we had to go back to the original scores and when these were rounded up Frank had to adapt them yet still retain their old magic."

Frank Barber, a musician who has worked with some of the world's greatest vocal names (including Crosby and Bassey) had not long returned from a conducting and television trip to Venezuela when the project came up "It was exciting because people like Goodman, the Dorsey's, Artie Shaw and Ellington, had such distinctive sounds. They were the greatest bands of their day and we've tried to give their work today's sound but not lose the nostalgic value."

Well, give the album a whirl and we feel you'll echo the opinion of Frank and Terry Brown that "Meddlin' with Miller" is filled to the brim with all that's great in the great days of American dance bands.



All Arrangements by Frank Barber
Produced by Terry Brown • Engineer: Terry Evennett

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THE FRANK BARBER ORCHESTRA HOOKED ON BIG BANDS

# DAVID OISTRAKH

*plays Violin Concertos of:*

TCHAIKOVSKY

MENDELSSOHN

BEETHOVEN

BRAHMS

BARTOK

LALO

THRIFT EDITION

Period

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# DAVID OISTRAKH PLAYS

BEETHOVEN: Concerto for Violin & Orchestra in D Major, Op. 61
MENDELSSOHN: Concerto for Violin & Orchestra in E Minor, Op. 64
TCHAIKOVSKY: Concerto for Violin & Orchestra in D Major, Op, 35
LALO: "Symphonie Espagnole" for Violin & Orchestra, Op. 21
BRAHMS: Concerto for Violin & Orchestra in D Major, Op. 77
BARTOK: Concerto for Violin & Orchestra

David Oistrakh, world-renowned Soviet virtuoso, was born in 1908 in Odessa, the son of an office-worker and a minor singer in opera. His talent was nurtured by Glazounow and Stoliarsky, and he made his debut playing the Beethoven *Concerto* before Prokofieff. His fame was confined to the Soviet Union until 1937 when he entered the rigorous Ysaye International Competition for Violinists and was acclaimed the winner, impressing the judges with his superb technique, glorious tone, and easy adaptibility to many musical styles. After his triumph at Brussels, Oistrakh's name became increasingly familiar to music-lovers as he appeared in numberless musical centers in Poland, Belgium, France, Great Britain, Italy, South America, Japan, and the United States (1955). When not on tour, his time was taken up with teaching at the Moscow Conservatory (beginning with 1934) and with increasingly frequent recording sessions which have given permanence to a staggering repertory extending in time from the baroque era to modern times.

Since, with the exception of the Bartok, the concertos featured in this anthology all stem from the 19th century, they are filled with Romantic alternations of exaltation and despair; they feature long, languorous second movement melodies which were the current form of musical soul-searching; they inject local rhythms — a device for feeding the fires of national feeling which then burned bright, and they give wide scope for display of technique because this was after all the century over which Paganini's fantastic shadow sprawled. Although one thinks of these works gratefully today for the melodious delight they provide, they seemed in their own day to those who loathed the unfamiliar to be cacophonous. Thus, Brahms was accused of writing a concerto *against* the violin rather than *for* the violin. About Tchaikovsky's concerto, Hanslick wrote that it "brings us for the first time the horrid idea that there may be music that stinks in the ear." The English critic Corder in 1915 described the music of Bartok as "mere ordure". Tchaikovsky himself wrote in his diary about Brahms: "What a giftless bastard! It annoys me that this self-inflated mediocrity is hailed as a genius. Why in comparison with him, Raff is a giant, not to speak of Rubinstein . . . ." etc.

The well loved Beethoven *Concerto for Violin* was first performed in 1806. It is a product of the same creative period as his *Symphony No. 4* and *No. 5*, the *Razoumovsky Quartets*, and the fourth piano concerto. Beethoven, essentially a pianist like Mendelssohn, Brahms and Bartok, had to entrust his work to a violin specialist, Franz Clement. He inscribed the work "per Clemenza pour Clement", but clemency was not what the work received at Clement's hands. It was presented in two parts, the interlude between the first and second movements being filled with an entertaining composition by Clement, a *tour de force* played on one string and with the violin held upside down — a treatment as barbarous as that accorded today to good dramas which are interspersed on TV with vulgar commercials. This may be the reason why this luminous, beautifully proportioned concerto was forgotten until Joachim revived it. The gracious larghetto leads without break into the exuberant finale — a rondo buoyant in spirit and folklike in tone.

Mendelssohn's *Concerto* made its debut in 1845. The performer was Ferdinand David, the composer's friend, artistic adviser, and collaborator if not author of the concerto's cadenza. Played without a break, this work is to many a peerless example of sensuous sweetness, suave grace, and tasteful elegance. It is characterized by flowing ease, lovely melodies, clarity, delicacy, and admirably neat organization. Contrasted with a dishevelled and passionate Beethoven, however, its beauties seem small-scaled, and somehow lacking in profundity — a work that is more endearing than enduring.

It was not easy for Tchaikovsky to bring his *Violin Concerto* before the public. Leopold Auer, that prince of violinists, turned it down, and Adolf Brodsky finally undertook it in 1881 with extreme reluctance. It was blasted by the critics for its technical difficulties and for its harshness though to modern ears the latter charge seems hardly credible. At any rate, it has helped to make the fortunes of some distinguished pupils of Auer such as Heifetz, Elman, Seidl, Piastro, and Zimbalist. The concerto was written directly after a nervous breakdown the composer suffered in 1877 following his brief marriage to a girl who was infatuated with him. It was at this time, too, that there entered his life another women, the strange Mme. von Meck who, far from intruding on his privacy, stipulated that their relationship (during which she subsidized him handsomely for thirteen years) should never pass beyond the letter-writing stage. The lady, incidentally, did not find his violin concerto to her taste.

Lalo's *Symphonie Espagnole* is a violin concerto in five movements of which the third (*Intermezzo*) is frequently and the second (*Scherzando*) is sometimes omitted, thus reducing the work to the conventional three movements. It is not an important work but its surface glamor has made it a concert favorite for close to a hundred years. It was tailored for the talents of the virtuoso Sarasate. Though the French Lalo had some Spanish ancestry, his concerto is not to be considered authentically Spanish. He used regional music (or an approximation thereof) to provide exotic and superficial decoration in the same way as Hollywood moguls dress up a tired plot in pseudo-history, in flowing garments of diverse periods, and in crudely atmospheric music which has little relation to the real thing. In addition to this Spanish evocation, Lalo supplied Russian and Norwegian atmosphere to other works, and also Breton local color to his still popular opera, *Le Roi d'Ys*.

Brahms began his *Concerto for Violin* in 1877. Here as elsewhere, Brahms moved determinedly in the path broken long before by Beethoven and Mozart. The new wave of Wagner and Liszt left him unmoved. He strove to shape the romantic spirit of his day to the classic models of the past which he revered and which satisfied him completely. Such an artistic creed naturally made him a storm center. To the moderns of his day, he seemed a stuffy leftover from the classic era, while the upholders of the pure classic tradition called him a defiler of the antique mold. Time has made the arguments on both sides seem unimportant. The spokesmen for either side have been forgotten, but Brahms lives on. In this concerto he has given extraordinary prominence to the violin which dominates whether it is singing for the composer, whether it is weaving in and out of the orchestral texture into which it is tightly woven, or whether it leaps vividly in bold and difficult bravura passages. The showy cadenza is the work of the violinist Joachim to whom Brahms left the job of improvising after the fashion of the late eighteenth century; unfortunately, Joachim was better as interpreter than composer. Barring this, it is a stunning work. The violin's entry in the first movement is dramatic and dazzling; then its role becomes successively lyrical, decorative, and contrapuntal. In the haunting adagio, prominence is given at first to the solo oboe and winds to which the violin offers graceful contrast and embellishment. In the rondo of the gypsy finale, Brahms had recourse to the Hungarian dance rhythms he loved. Here he created a mood of affirmation — one of the jolliest and most optimistic that ever came from his pen.

The Bartok *Concerto* is a modern work in three movements, the second of which is a theme and six variations, and the third a rondo — a free variation on the opening movement. The work was written in 1937/1938 and became a vehicle for Menuhin who first played and recorded it.

BERNARD LEBOW

THE MUSIC OF SPAIN
LOS CADETES DE LA REINA
J. MOYRÓN Y PABLO LUNA
LONDON RECORDS
XLL-1696

# LOS CADETES DE LA REINA

*(Julián Moyron y Pablo Luna)*

**Zarzuela en un acto, dividido en dos cuadros, en verso y en prosa, original de Julián Moyron, música del maestro Pablo Luna**

**REPARTO:**

| | |
|---|---|
| **Herminia** | **PILAR LORENGAR (Soprano)** |
| **Carlos** | **MANUEL AUSENSI (Barítono)** |
| **Heliodoro** | **CARLOS MUNGUIA (Tenor)** |
| **Rosa** | **ANA M.ª FERNANDEZ (Soprano)** |
| **Luisa** | **JULITA BERMEJO (Soprano)** |
| **Presidente** | **GREGORIO GIL (Tenor)** |

**Heraldos, cadetes, damas, cortesanos, diplomáticos y aldeanos**

Con la colaboración de los Coros Cantores de Madrid (Agrupación Vocal de Cámara del Centro de Instrucción Comercial, Director: José Perera), maestro concertador Julián Perera y Gran Orquesta Sinfónica, todos ellos bajo la dirección del maestro ATAULFO ARGENTA.

---

**Contenido y números de la obra:**

**Introducción:** **Cara 1.ª**

**N.º 1. Carlos, Presidente, Heliodoro y coro general.**
**N.º 2. Rosa y Heliodoro.** *Dueto cómico.*
**N.º 3. Carlos, Presidente y Ministros.**
**N.º 4. Herminia, Carlos, cortesanos, pajes, damas, Presidente, ministros y cadetes.**

**Cara 2.ª**

**N.º 6. Intermedio por la Orquesta.**
**N.º 8. Luisa y Presidente.** *Dueto.*
**N.º 9. Carlos, Heliodoro y Herminia.**
**N.º 10. Herminia y Carlos.** *Dúo.*
**N.º 10.** *Bis.* **Final. Herminia, Carlos, Ministros, un oficial y Presidente. Heraldos, cadetes, damas, cortesanos, diplomáticos, aldeanos y coro general.**

---

La acción en un país imaginario. Época actual.

Esta obra se estrenó en el Teatro Price el 18 de enero de 1913 y en Apolo el 1.º de febrero del mismo año.

Al toque de los trompeteros, alabarderos, damas, cadetes, dos Reyes de Armas, preceden al Presidente y Ministros. Carlos, Capitán de Cadetes, queda en lo alto de la grada, y comienza cantando el Pregón o Mensaje de la Reina, a su pueblo:

"Amor es mi divisa,
Reinar en amor quiero,
Mi vida sea amores,
Morir quiero de amor.
Mujer soy más que Reina
Que manda en sus vasallos,
Mi reino no es un pueblo:
Mi reino es la pasión."

Los murmullos del pueblo son acallados por el Presidente mientras sigue Carlos la lectura del Mensaje, en el que la Reina anuncia la muerte de su favorito—y ya son doce—, y su deseo de nombrar nuevo favorito.

—Muera la tirana—dice por lo bajo el pueblo.

—Y si no se muere, habrá que matarla—comenta Heliodoro, que dice que antes era jardinero de Palacio, puesto que hubo de dejar, porque una dama de honor de las más antiguas, Rosa, le perseguía con su pasión.

—Y digo que habrá que matarla, porque ahora la Reina quiere encontrar favorito entre los hombres del pueblo. Ahora que respeta a los casados...

—Entonces, casaros—dicen jubilosas las aldeanas. Hace mutis el coro y sigue una escena cómica entre Heliodoro y Rosa. Una ridícula declaración de amor de Rosa a Heliodoro, da lugar a un número de gran vis cómica:

—Helio.
—Rosa.
—Como mariposa
yo quiero libar.

Cuando termina el número cómico, los dos hacen mutis, mientras aparecen el Presidente y sus Ministros, a quienes alcanza la indignación del pueblo, por el raro capricho de la Reina de degollar un favorito por mes.

—Yo no la entiendo—dice el Presidente a sus Ministros: —Yo la estudio, yo la observo, y cada día estoy más incierto en mi opinión. ¿Quién es la Reina? No lo sé. No lo entiendo. Señores, no sé quién es la Reina.

Y Carlos, el Capitán, comienza su canción:

—Yo sé quién es la Reina, Presidente. Y sé quién es la Reina porque un día, por capricho, quizá por simpatía, hízome de sus penas confidente. Como vos, Presidente, la estudiaba, la espiaba, hasta que un día en una gran fiesta de Palacio, la sorprendí oculta, que mientras toda la Corte se reía, ella lloraba.

—¿Lloraba? ¡Quién lo creyera...!
—Lloraba, Presidente

Es ahora cuando Carlos canta la famosa canción de los Cadetes de la Reina:

—Es el pecado más horrible, hacer llorar a una mujer...

***

Carlos completa su relación diciendo al Presidente y a sus Ministros:

—Más que Reina, es mujer. Es la hembra que lleva de guerreros su sangre ardiente y avasalladora. Esclava a veces, otras gran señora. Esa es la Reina Herminia, caballeros.

En este momento un Heraldo anuncia:

—Su Majestad, la Reina...

Los Cadetes de la Reina, mandados por Carlos hacen unas evoluciones cantando la famosa canción conocida con el título de "Por mis mores..."

Mas la Reina se desentiende del homenaje que le rinden los Cadetes porque observa que en el jardín alguien se oculta: es Heliodoro, que huye del peligro de nombramiento de nuevo favorito.

Mas la Reina lo descubre y en gracioso diálogo, donde Heliodoro destaca sus defectos, y la Reina los disculpa, la Reina, por fin dice a sus Ministros:

—Creo que ya tengo nuevo favorito...

Finaliza el primer cuadro con una situación equívoca muy graciosa. Rosa, alarmada ante el rumor que señala a Heliodoro como el nuevo favorito, lo atrae hacia sí y llevándole a un rincón, le hace el amor. Mientras el Presidente sale y dice:

—Creo que la Reina nombra favorito al imbécil del jardinero...

Por otro lado sale Carlos, enamorado de la Reina, pensando en cuál será el nuevo favorito. Rosa, que no resiste la idea de que se le escape Heliodoro, lo besa. Al ruido se vuelve Carlos que los sorprende, y Rosa, avergonzada y cayendo desmayada en los brazos del Capitán, le dice:

—Hay días afortunados.

Entonces los Ministros sorprenden esta grotesca situación. Carlos quiere sincerarse, pero el Presidente dice:

—Mirad a quién abraza: a la señorita Rosa.

Todos ríen, y baja el telón mientras cantan los que están en la escena:

—Mariposa es la dama gentil,
volando va de flor en flor...

***

El segundo cuadro es breve.

Realmente el juego escénico es el de que la Reina está enamorada de Carlos, el Capitán de Cadetes, que a su vez lo está de la Reina, y el supuesto enamoramiento de Heliodoro es una farsa.

Hay un número musical en el que el Presidente hace el amor a Luisa, dama de la corte.

Y luego Rosa, que persigue tenazmente a Heliodoro, pide a la Reina que lo deje libre. Ella se complace en el equívoco, porque lo único que quiere es que su Capitán de Cadetes, sienta celos.

Tanto es así que Carlos pide cuentas a Heliodoro de su actitud, y éste que teme más a la Reina que a su Capitán, se disculpa de los favores que al parecer va a recibir.

La Reina envía un mensajero con una carta que ha de entregar ante Carlos a Heliodoro diciéndole:

—Orden de la Reina.

Y esto hace montar en cólera a Carlos que le arrebata la carta, mientras la Reina espía la escena, en un gracioso número musical.

La Reina dice a Heliodoro que le espera, y dice que es joven, y linda y se llama... Pero en amores hay que adivinar:

—Pienso ahorcarlo si falta a la cita—dice la Reina a Heliodoro en su carta.

Heliodoro quiere disculparse de la cita, y dice que entregará el mensaje al pueblo y que esto será la señal de la revolución. Mas la Reina que lo ha oído, sale de su escondite, cuando Heliodoro se ha ido, y le amenaza:

—Pues te he oído, imbécil y te castigaré como mereces.

Carlos en su escondite oye a la Reina hablar sola, y confesar que la carta a Heliodoro era dirigida a él, y se lamenta de que no le comprenda.

—Sólo los celos le disculpan. Pero, no. No es valiente para el amor.

Entonces surge Carlos de su escondite y le confiesa su amor, y un precioso dúo de amor da fin a la zarzuela, volviendo la paz y la tranquilidad al Reino, cuando es proclamado Carlos como el prometido de la Reina Herminia.

(front liner XLL 1696)

*(continued on the inside of the back cover)*

# Los Cadetes De La Reina

*(The Soldiers of the Queen)*

*(continued from the inside of the front cover)*

This work is one of the most beloved Spanish operettas and is written in prose and verse covering a single act divided into two scenes. The original libretto was conceived by Julián Moyron and set to music by the enormously gifted Pablo Luna. It was first performed by the Price Theatre on January 18th, 1913 and achieved a great success causing it to be repeated at the Apollo Theatre on the 1st of February of the same year. The role of Carlos was a great favorite of the renowned Spanish baritone, Emilio Sagi-Barba who also created the role. His equally celebrated wife was the first Herminia. Today, the same roles are very closely identified with the protagionists of the present recording, Manuel Ausensi and Pilar Lorengar.

As in all of the London recordings covering the field of Spanish zarzuela, this performance features only the musical portions of the work. The spoken dialogue is omitted and so are the superfluous Nos. 5 and 7 of the score. The first of these deliberate cuts covers background music to the spoken controversy between Carlos, Heliodoro and Rosa and the second is a short repeat of the chorus which closes the first scene. The action takes place in an imaginary country of contemporary times.

The people ruled by Queen Herminia are vastly troubled by the caprices of their sovereign. This beautiful young lady has just buried her lover and in a fit of cynacism blandly announced that henceforward she will select all future inamorata from the ranks of the public. The announcement of this degree by the President produces mutterings on revolution amongst the populace and it most notably disturbs Heliodoro, a former gardener of the royal house. Heliodoro, has been blessed to his own regret, with exceptional good looks and he is anything but receptive to the persistent and ardent embraces of Rosa, a venerable dame of the Court. In a comic duet, Rosa pleads for kisses but apparently to little success with her chosen Heliodoro.

At an ensuing meeting of the Cabinet Ministers, all are singularly disturbed over the actions of the Queen. Only the Captain of the Guards, Carlos is capable of understanding the position of the Monarch. In a lilting arietta, he informs the gathered assembly that he has seen the ruler weeping when others thought her capricious and that to cause a lovely lady to cry is a crime of first magnitude for supposed subjects. When Herminia puts in an appearance, Carlos and the courtiers bid her to be happy and the Captain offers her the complete services of her loyal guard. Their unquestioning devotion, he feels would be best expressed in a new motto for the guards and he suggests the theme "FOR MY LOVE". To the chagrin of everyone, especially Carlos, the Queen is not delighted with the new theme. As she states it, a Queen cannot be free to love; that is only the good fortune of a woman. The Queen departs and the first scene closes as Rosa once again overtakes the reluctant Heliodoro, this time in the undesired presence of Carlos. When the onetime gardener refuses her embraces, the ancient dame faints into the clutching arms of the Captain and in this ludicrous position he is discovered by the Court Ministers who laugh loudly over the situation. (This dialogue with its accompanying music is omitted in the recording).

The second scene opens with a lovely Intermezzo for orchestra. There follows a choral reprise dealing with the viewpoint of Herminia being likened to a flitting butterfly (also omitted here) after which we find the President pursuing an innocent of the realm called Luisa. Things come toward a rapid culmination when Herminia sends a supposed love letter to the stupid Heliodoro but making certain that Carlos, whom she secretly loves, is aware of its contents. Heliodoro is nonplussed over his good fortune of being chosen the new favorite of the Queen but poor Carlos is distraught beyond words. In a fit of jealousy and throwing caution to the winds, Carlos declares himself before his Queen. This is exactly what Herminia has been seeking and after a bit of coy sparring she too confesses her love. For such affection, she says, she would most happily renounce all the privileges of royalty and like in all good fairy tales, love is triumphant at the close.

Remy Van Wyck Farkas

Ataulfo Argenta, the superlative conductor of this recording, was born at Castro Urdiales, Santander in 1913. In 1926, he entered the Madrid Conservatory where his unique abilities enabled him to win the Kristina Nilsson Prize of a scholarship for study in Belgium and Germany. He was for years a teacher of pianoforte in Cassel, Germany but returned to his native Spain in 1940.

Four years later, Argenta made his debut as an orchestral conductor, directing the Madrid Chamber Orchestra. The following year he directed the National Orchestra of Madrid with such success that in 1946 he was appointed its principal conductor. Since then he has appeared with outstanding acclaim in various European centres, including Paris, Rome and Vienna, and has also toured South America. In the summer of 1952 he conducted a brilliant festival of Spanish music at Granada and from that year he has emerged as one of the top-flight men of music of our day.

(back liner XLL 1696)

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Printed in U.S.A.

RIAA CURVE

# Los Cadetes de La Reina

## (Julian Moyron y Pablo Luna)

PILAR LORENGAR

ATAULFO ARGENTA

MANUEL AUSENSI

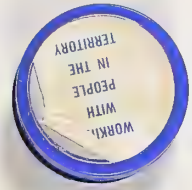
Herminia .....PILAR LORENGAR
Carlos .....MANUEL AUSENSI
Heliodoro .....CARLOS MUNGUIA
Rosa .....ANA MARIA FERNANDEZ
Luisa .....JULITA BERMEJO
Presidente .....GREGORIO GIL

con la colaboracion de los Coros Cantores de Madrid

y Gran Orquesta Sinfonica, Conductor:

ATAULFO ARGENTA

PRINTED IN U.S.A.



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   NEW YORK 22, NEW YORK

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# 'BOUT TIME

## SHANNA CARLSON
## SWING HIGH-SWING LOW

SJC 100

SIDE 1

1. **HOW DEEP IS THE OCEAN (2:13)**
(Irving Berlin)
2. **I'M JUST A LUCKY SO-AND-SO (5:26)**
(Duke Ellington, Mack David)
3. **BEAUTIFUL FRIENDSHIP (2:13)**
(Donald Kahn, Stanley Styne)
4. **(I'VE GOT THE) WORLD ON A STRING (3:34)**
(Harold Arlen, Ted Koehler)
5. **CLOSE ENOUGH FOR LOVE (5:54)**
(Johnny Mandel, Paul Williams)

All Songs ASCAP

℗©1989 'BOUT TIME RECORDS, CASTRO VALLEY, CA

# 'BOUT TIME

## SHANNA CARLSON
## SWING HIGH-SWING LOW

SJC 100

SIDE 2

1. **DAY IN, DAY OUT (2:45)**
(Johnny Mercer, Rube Bloom)
2. **THE VERY THOUGHT OF YOU (4:30)**
(Ray Noble)
3. **LOVE YOU MADLY (2:32)**
(Duke Ellington, Luther L. Henderson)
4. **WHERE CAN I GO WITHOUT YOU (4:55)**
(Peggy Lee, Victor Young)
5. **LOOKING AT YOU (2:28)**
(Cole Porter)
6. **THE SWING SONG (SWING HIGH-SWING LOW) (2:51)**
(Carroll Coates)

All Songs ASCAP

©℗1989 'BOUT TIME RECORDS, CASTRO VALLEY, CA

# MASTER P. FEATURING SILK THE SHOCKER, C-MURDER & MYSTIKAL
# "LIGHT IT UP"

STEREO
33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE

ED-6175
SIDE A

1. AMENDED VERSION 2. ORIGINAL VERSION

MUSIC FROM THE FORTHCOMING TWENTIETH CENTURY FOX ORIGINAL MOTION PICTURE
"LIGHT IT UP"

YAB YUM

20th CENTURY FOX

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# MASTER P. FEATURING SILK THE SHOCKER, C-MURDER & MYSTIKAL
# "LIGHT IT UP"

STEREO
33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE

ED-6175
SIDE B

1. INSTRUMENTAL 2. ACAPPELLA

MUSIC FROM THE FORTHCOMING TWENTIETH CENTURY FOX ORIGINAL MOTION PICTURE
"LIGHT IT UP"

YAB YUM

20th CENTURY FOX

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82149-1

# COOL C
# LIFE IN THE GHETTO

STEREO

HILLSIDE

1. OPENING (:13)
   (Lawrence Goodman)
2. GENESIS (:54)
   (Warren McGlone, Christopher Roney)
3. STAR OF THE SHOW (2:58)
   (Warren McGlone)
4. YA FEELING ALRIGHT (4:04)
   (Warren McGlone, Christopher Roney)
5. LIFE IN THE GHETTO (4:13)
   (Lawrence Goodman, Christopher Roney)
6. WATCH YOUR BACK (3:57)
   (Lawrence Goodman, Christopher Roney, Emanuel Parks)
7. FOR YOUR INFORMATION (3:00)
   (Warren McGlone, Christopher Roney)
8. BACK N FORTH (3:57)
   (Warren McGlone, Christopher Roney, Eric Ponder, Eric Jones, Emanuel Parks, Joseph Irving)

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GOSPEL SONGS

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GOOD AND COUNTRY

R.R.U.F. 205 - B

33⅓ RPM LP

SAGE BRUSH MUSIC BMI
BOX 521 ARCADIA, CALIF.

CUSTOM HI FIDELITY
PRODUCTION BY
RUSTY YORK

1. BIG BLACK BOOK 2:10
2. THERES A LEAK IN THIS OLD BUILDING 1:15
3. MY SOUL'S BEEN SATISFIED 1:34
4. THE TRUMPET SHALL SOUND 2:49
5. SONG OF SONGS 2:06
6. TRIALS AND TEMPTATIONS 1:35
7. I REMEMBER HOW MOTHER PRAYED 1:41
8. IF JESUS CAME TO YOUR HOUSE 2:45
9. I AM RESOLVED 1:12
10. UNWANTED SAVIOUR 2:15

OLD HOMESTEAD

HARRY AND JEANIE WEST

"IN A LITTLE VILLAGE CHURCHYARD"

SIDE ONE

OHS-90156

1. We Can't Be Darlings Anymore (2:56)
2. Natural Bridge Blues (2:00)
3. Parting Time Has Come (2:43)
4. Sinner, You'd Better Get Ready (2:37)
5. Bonaparte's Retreat (1:32)
6. Let Us Be Lovers Again (2:20)
7. Take Me Back To Old Yazoo (1:56)
8. Hop Along, Peter (2:26)

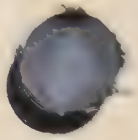
℗ 1983

OLD HOMESTEAD RECORDS • Box 100 • Brighton, Michigan 48116

# OLD HOMESTEAD

## IN A LITTLE VILLAGE CHURCHYARD
## HARRY AND JEANIE WEST

SIDE B



OHS-90156

1. Sweet Summer 3:54
2. What Would The Profit Be? 3:18
3. Carroll County Blues 1:42
4. Mississippi Shore 3:30
5. Jimmy Randall 2:37
6. In A Little Village Churchyard 2:57
7. Cielido Lindo 1:25

℗ 1983 OHRC

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KO KO RECORDS

# Rodgers & Hammerstein's Sound of Music

LMS 2214 ★

A HIGH FIDELITY RECORDING

## Side I

1. Overture
2. The Sound of Music
3. Maria
4. My Favorite Things
5. Do Re Mi
6. Sixteen Going on Seventeen
7. The Lonely Goat Herd

KO KO
RECORDS

# Rodgers & Hammerstein's Sound of Music

LMS 2214 ★

A HIGH FIDELITY RECORDING

## Side II

1. How Can Love Survive
2. So Long Farewell
3. Climb Every Mountain
4. No Way to Stop It
5. No Ordinary Couple
6. Edelweiss
7. Finale (Climb Every Mountain)

بيتر ليمر

مع الفرقة الشعبية كناوة في مسرح القمرة باصيلة

# ASILAH 80

Side One
Festival Parade
-Improvisation

الوجه الاول

موكب الاحتفالات- تداعيات

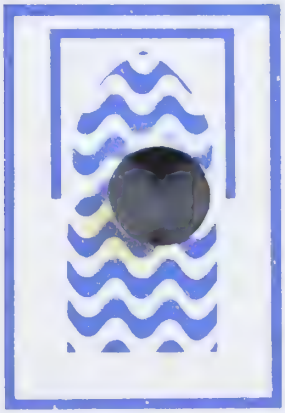
PETER LEMER
avec
La Troupe populaire de G'NAOUA de ASILAH
au Théatre Al Kamra à Asilah

ASSOCIATION CULTURELLE AL MOUHIT. 3iem MOUSSEM CULTUREL 1980

بيتر ليمر

مع الفرقة الشعبية كناوة في مسرح القمرة باصيلة

# ASILAH 80



Side Two
Invitation
Invocation
Finale

الوجه الثاني

دعوة — دعاء — نهاية

PETER LEMER
avec
La Troupe populaire de G'NAOUA de ASILAH
au Théatre Al Kamra à Asilah

ASSOCIATION CULTURELLE AL-MOUHIT. 3iem MOUSSEM CULTUREL 1980

amber
RECORDS

*The Real Josh*
# JOSH GRAVES

Super Sidemen
Volume One
AR1001A

SIDE 1

1. **RANDY LYNN RAG** (Scruggs)
   Peer International BMI 2:19
2. **PASS ME NOT** (Trad.)
   Arr. Josh Graves 3:45
3. **DOBRO CHIMES** (W. York)
   Ft. Knox Music BMI 2:55
4. **MY TEARS WON'T SHOW** 3:23
5. **SHUCKIN' THE CORN** (Graves, Flatt, Scruggs)
   Peer International BMI 2:05
6. **WHAT A FRIEND** (Trad.)
   Arr. Josh Graves 3:36

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amber
RECORDS

*The Real Josh*
# JOSH GRAVES

Super Sidemen
Volume One
AR1001B

SIDE 2

1. **FLINT HILL SPECIAL** (Scruggs)
   BMI 2:15
2. **CITICO** (Josh Graves) 2:35
3. **GREAT SPECKLED BIRD** (Trad.) 3 22
4. **FIREBALL** (Graves, Flatt, Scruggs)
   Earl Scruggs Music/BMI 2:50
5. **ORVILLE'S WALTZ** (O. Bonham)
   BIDEL Music/BMI 3:23
6. **UP ON THE BLUERIDGE** (S. Vestell) 2:08

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# VIDA

## - SHALOM -

STEREO

VIDA - 1001

LADO A

1. TU, DIME A DONDE VAS?
   SHALOM "LETRA"
2. JESUS MI SALVADOR
3. CALL TO REPENTANCE
   HERBERG - VON GLUCK
4. CONOZCO AL CREADOR
   R. RAY - B. CRUZ
5. EL AMOR DE MI SEÑOR

# VIDA

## - SHALOM -

STEREO

VIDA - 1001

LADO B

1. EL NUNCA CAMBIA
   N. ENLOE "CURIERS"
2. DAME TU AYUDA
   C. CHRISTOPHERSON
3. TWO HANDS
   C. BUTLER
4. CORITOS
   MEDLEY

*The*

VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 973**
The Nat King Cole Show
(Reopened GI Insurance)

Time 14:30
Start Outside 33⅓ RPM

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APPROVED BY AFM

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*The*

VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 974**
**The Hollyridge Strings**
**(New GI Insurance)**

**Time 14:30**
**Start Outside 33⅓ RPM**

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10/19/65

The

# VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

**Program No. 988**
The Nat King Cole Show
(New GI Insurance Available)

Time 14:30
Start Outside 33⅓ RPM

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*The*

# VETERANS ADMINISTRATION

*presents*

# "HERE'S TO VETERANS"

10/21/65

5/24/66

**Program No. 989**
**The Carmen Dragon Show**
**(Disabled Veterans Make Good Workers)**

**Time 14:30**
**Start Outside 33⅓ RPM**

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# *Donna Claflin*

## *My Baby's Baby - Loving Lullabies*

Side One
Stereo

MS 4163
33 1/3 RPM

All Through the Night — 3:09
Old Welsh Air / Arr. Bulla
American Lullaby — 2:57
Rich
Jenny Rebecca — 3:08
Hall
Turn Around — 3:12
Reynolds, Greene & Belafonte
Lullaby from The Consul — 3:06
Menotti
Lullaby Op. 57 No. 2 — 3:33
Scott
Slumbersong Op. 1 No. 5 — 2:22
Gretchaninow

# *Donna Claflin*

## *My Baby's Baby - Loving Lullabies*

Side Two
Stereo

MS 4163
33 1/3 RPM

Children's Prayer from Hansel & Gretel — 2:40
Humperdinck

My Baby's Baby — 3:09
Piecuch

Berceuse — 1:56
Ives

The Little Horses — 1:55
Southern traditional adapted by Copland

Christopher Robin is Saying his Prayers — 2:43
Fraser - Simson

Mighty Lak a Rose — 2:35
Nevin

A Rocking Croon — 2:12
Serbian folk lullaby

side one

THE 1978
P.A.S.I.C. MARIMBA ORCHESTRA

Joel Leach, Director
Clair Omar Musser, Guest Conductor

MES-38080

stereophonic

BOLERO — Rosales/Arr. Musser
Clair Omar Musser, Conductor

EQUALI VI — Kessner
Daniel Kessner, Conductor

PRELUDE & FUGUE XV
Shostakovich/Ervin

33 1/3 rpm

Mark

10815 BODINE ROAD, CLARENCE, NEW YORK 14031

side two

THE 1978
P.A.S.I.C. MARIMBA ORCHESTRA

Joel Leach, Director
Clair Omar Musser, Guest Conductor

MES-38080 stereophonic

2ND CONCERTO IN G MINOR
Saint Saens/Arr. Musser
Walter Cosand, piano

SERENADE FOR STRINGS, Op. 48
Tschaikowski/Ervin
Andante/Allegro

JOPLIN RAG MEDLEY — Joplin/Holmgren

33 1/3 rpm

Mark records
10815 BODINE ROAD, CLARENCE, NEW YORK 14031

RR
RECORDS
ROSITA RODRIGUEZ
"YO SOY CANDELA"
Lado A
Stereo 01-1990
Candela
ROSITA RODRIGUEZ • 3:35
Puedo querer
DERECHOS RESERVADOS • 3:26
I feel lonely for you
ROSITA RODRIGUEZ • 3:30
Confusión
ROSITA RODRIGUEZ • 3:20
No quiero más
VERSION EN ESPAÑOL. ROSITA RODRIGUEZ • 5:20

RR
RECORDS

# ROSITA RODRIGUEZ

## "YO SOY CANDELA"

Lado B

Stereo 01-1990

**Es increíble**
ROSITA RODRIGUEZ • 5:07

**Don't runaway from love**
ROSITA RODRIGUEZ • 3:02

**Me equivoqué**
ROSITA RODRIGUEZ • 3:20

**Cuando tú te hayas ido**
FALANA • 2:40

**Amor amor**
ROSITA RODRIGUEZ • 3:30

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

# МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

ГОСТ 5289-88

Год выпуска 1989

С60 26193 000
26193

Гр. З. 2-25

1

**ВСТРЕЧА ДРУЗЕЙ**

Пластинка 2. Составитель М. Крыжановский

А. Городницкий. **Чистые пруды.** Ю. Кукин. **Старый сказочник.** Е. Клячкин. **Валаам.** В. Вихорев. **Я бы сказал тебе много хорошего...** А. Генкин. **Прорезала вышка по небу лучом...** Б. Алмазов. **Табун** В. Глазанов. **И снова уходит поезд...** Б. Полоскин. **Что делать с печалью!** В. Туриянский. **Откуда начинается река...**

Запись 1987 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА
ГРАМПЛАСТИНОК

# МЕЛОДИЯ

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

СТЕРЕО 33

Год выпуска 1989

**ГОСТ 5289-88**

**С60 26193 000**

Гр. 3. 2-25

26194 2

**ВСТРЕЧА ДРУЗЕЙ**

Пластинка 2. Составитель М. Крыжановский

В. Егоров. **Друзья уходят как-то невзначай...**
Л. Семаков. **Посоловело осеннее небо...**
А. Розенбаум. **Зимний пейзаж.** В. Бережков. **Саврасов. «Грачи прилетели»**
И. Михалев. **Станция «Увы!».** А. Крупп. **Осенняя песня.** М. Трегер. **Молодежи шестидесятых.** В. Соколов. **Я снова еду к холодам...**

Запись 1987 г.

# AUDIO BOOK
# ADULT SERIES

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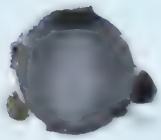
PR - 7103
Side 1



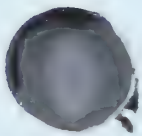
33⅓ RPM
Monaural

## THREE'S A CROWD
## — FOR ADULTS ONLY —

# AUDIO BOOK
# ADULT SERIES

For Personal And Party Use Only

PR - 7104
Side 2



33⅓ RPM
Monaural

## SUBURBAN CIRCUS
## — FOR ADULTS ONLY —

JUMBO
RECORDS & TAPES

# Radio Caroline
# - the official story

MONO/STEREO

Jumbo
R102A

℗ 1975

MCPS

Record 1

1964 - 1968

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JUMBO

RECORDS & TAPES

# Radio Caroline
# - the official story

MONO/STEREO

Jumbo
R102B

℗ 1975

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Record 1

1964 - 1968

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JUMBO

RECORDS & TAPES

# Radio Caroline
# -the official story

MONO/STEREO

Jumbo
R103A

℗ 1975

MCPS

Record 2

1972-1975

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JUMBO
RECORDS & TAPES

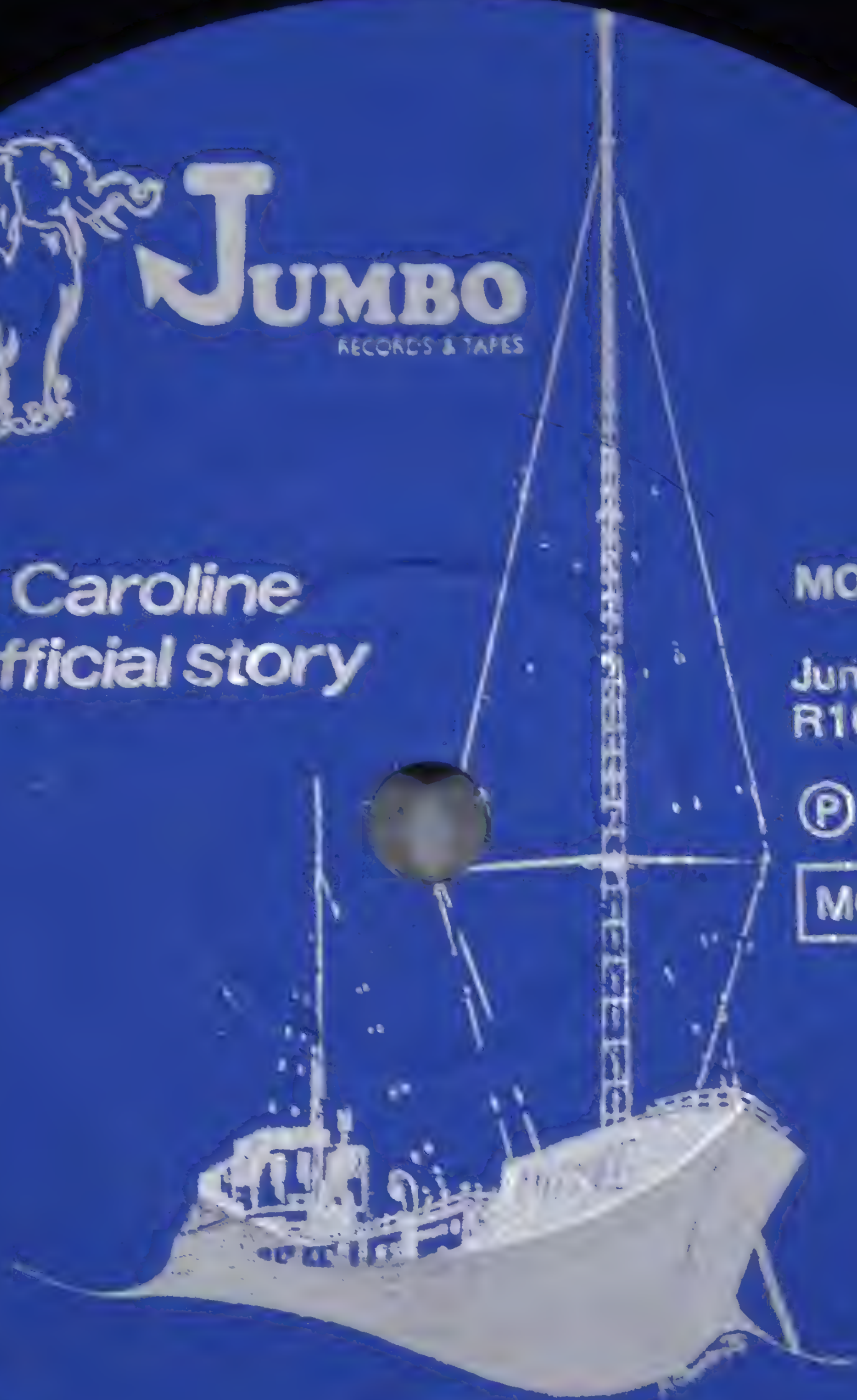
# Radio Caroline
# - the official story

MONO/STEREO

Jumbo
R103B

℗ 1975

MCPS



Record 2
1972 - 1975

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORISED COPYING, PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED.

# YOU AND THE DRUG SCENE:

## THE PROBLEMS AND SOLUTIONS

SIDE ONE
MONAURAL

33⅓ RPM
(42 - A)

## ZIG ZIGLAR

The Zigmanship Institute of America
11411 N. Central Expwy.
Suite 223
Dallas, Texas
75231

# YOU AND THE DRUG SCENE:

## THE PROBLEMS AND SOLUTIONS

SIDE TWO
MONAURAL

33⅓ RPM
(42 - B)

## ZIG ZIGLAR

The Zigmanship Institute of America
11411 N. Central Expwy.
Suite 223
Dallas, Texas
75231

STEREO
45 RPM

SIDE 1
PPU 007

**TASTY TUNE (7:10)**

B. Stevens ℗© 1980

PEOPLES POTENTIAL UNLIMITED

STEREO
45 RPM

SIDE 2
PPU 007

**LIVE (5:00)**

C. Rouse, D. Peek ℗© 1980

PEOPLES POTENTIAL UNLIMITED

# LOWER LEVEL RECORDS

LLR 3
33⅓ RPM
A
**MANNY LEHMAN MIX**

**B SIDE**

Published by:
Little Charles Music (BMI)
Lola-La Music

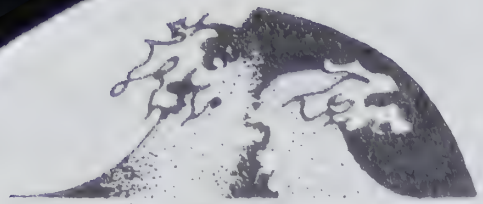
**"GIMME THE MUSIC"** Instrumental
**"GIMME ME MUSIC"** Chant Mix

## THE DARK SIDE

Produced by Bob & Lola Blank
for Blank Productions &
Manny Lehman for ManKut Productions
Recorded & Mixed at Blank Productions,
Stamford, Ct

Salsoul
RECORDS
A SHEP PETTIBONE MIX
SG 379
SG 379 A
7:35
SIDE A
STEREO
ASCAP
33⅓ RPM
MOMENT OF MY LIFE
EXTENDED VERSION
(L. Burgess-S.T. Davenport)
(From The Salsoul LP SA 8554)
INNER LIFE
Produced By Greg Carmichael And Leroy Burgess
Arranged By Leroy Burgess
℗ 1982 Salsoul Record Corp
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

Salsoul
RECORDS
A SHEP PETTIBONE MIX
SG 379
SG 379 B
SIDE B
STEREO
ASCAP
33⅓ RPM
MOMENT OF MY LIFE (INSTRUMENTAL) 5:25
(L. Burgess-S.T. Davenport)
MOMENT OF MY LIFE (SHORT VOCAL) 5:15
(L. Burgess-S.T. Davenport)
INNER LIFE
Produced By Greg Carmichael And Leroy Burgess
Arranged By Leroy Burgess
℗ 1982 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016



india navigation

# NEW MUSIC * NEW POETRY

## AWIRI BARAKA (LEROI JONES)

IN-1048

SIDE 1

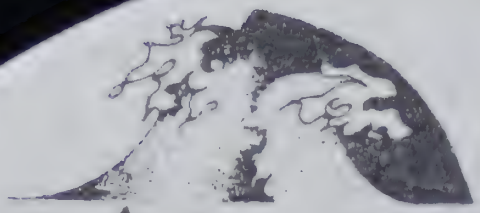
THE LAST REVOLUTIONARY

AGAINST BOURGEOIS ART

STRUNZA MED

I LOVE MUSIC

DOPE



india navigation

# NEW MUSIC * NEW POETRY

## AWIRI BARAKA (LEROI JONES)

IN-1048

SIDE 2

CLASS STRUGGLE IN MUSIC I

CLASS STRUGGLE IN MUSIC II

IN THE TRADITION

Kismet™
www.kismetrecords.com

TRADE MARK
PARLOPHONE
45 R.P.M.
hazell dean
12R 6107A
℗1985 Original sound recording made by EMI Records Ltd.
12R 6107
Your Music Ltd.
THEY SAY IT'S GONNA RAIN
(INDIAN SUMMER MIX)
(K. Delius / G. Sanders)
Produced by Stock / Aitken / Waterman for PWL
Engineered by Phil Harding
UNAUTHORISED COPYING HIRING RENTING PUBLIC PERFORMANCE AND BROADCASTING OF THIS RECORD PROHIBITED
MANUFACTURED IN THE UK BY EMI RECORDS LIMITED
ALL RIGHTS OF THE PRODUCER AND OF THE OWNER OF THE RECORDED WORK RESERVED

TRADE MARK
PARLOPHONE
45 R.P.M.
hazell dean
12R 6107B
℗1985 Original sound recording made by EMI Records Ltd.
12R 6107
EMI Music Publ. Ltd.
CAN'T GET YOU OUT OF MY MIND
(Hazell Dean)
Produced by Stock / Aitken / Waterman for PWL
Engineered by Phil Harding
MANUFACTURED IN THE UK BY EMI RECORDS LIMITED
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6 88 9
$ 9.98

SYLVESTER Goes Electro!

# ROCK THE BOX

COOLX 101

COOLTEMPO
ROCK THE BOX
(Goldstein/Kessie)
1. Dance Version
(5.02)
2. Drum Box (2.42)
Marketed by Chrysalis
Records Ltd
℗ 1984 Megatone
Records Inc
© 1984 Megatone
Records Inc
COOLX 104
COOLX 104-A
Produced by
Ken Kessie &
Morey Goldstein
Copyright Control
First released in
the UK by Chrysalis
Records Ltd. 1984
SIDE
ONE
45
RPM
SYLVESTER
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COOLTEMPO
SIDE TWO
ROCK THE BOX
(Dub Box) (6.42)
(Goldstein/Kessie)
Marketed by Chrysalis Records Ltd
℗ 1984 Megatone Records Inc
© 1984 Megatone Records Inc
COOLX 104
COOLX 104-B
Produced by Ken Kessie & Morey Goldstein
Copyright Control
First released in the UK by Chrysalis Records Ltd. 1984
45 RPM
SYLVESTER
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# Kidd Afrika

SIDE ONE
STEREO

WHS/MTS
R1007-A

**1. I Believe In You**
Don Davis (Groovesville Music, BMI) 3:25

**2. Handouts**
T. J. Politzer (KiddTunes, BMI) 3:50

**3. She's My Lady**
T. J. Politzer (KiddTunes, BMI) 5:25

**4. I'm Gonna Be More**
T. J. Politzer (KiddTunes, BMI) 7:42

**5. Spread This News Around**
Sonny Terry (Prestige Music, BMI) 2:13

© ℗ Windham Hill Records 1978

# KiddAfrika

SIDE TWO
STEREO

WHS/MTS
R1007-B

1. **Don't Mess With Mr. T**
Marvin Gaye (Jobete Music Co., ASCAP;
and 20th Century Music Corporation, ASCAP) 6:06

2. **Take The Bait**
T. J. Politzer (KiddTunes, BMI) 5:18

3. **Marmalade and Jam**
T. J. Politzer (KiddTunes, BMI) 3:53

4. **Apologize**
T. J. Politzer (KiddTunes, BMI) 3:15

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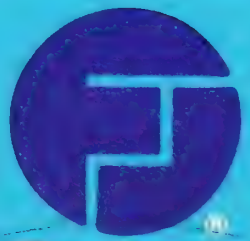


# X RAY

Electrogroove Music-BMI
Produced by Juan Atkins
and Derrick May
Freak and Edit Mix by Juan Atkins

D-284
(Side A)
STEREO
33⅓ RPM

PROMOTIONAL COPY
NOT FOR SALE

1. LET'S GO (Freak Mix) (7:19)
2. LET'S GO (Edit Mix) (6:13)

(J. Atkins-D. May-A. Atkins-
C. Smith-E. Fowkes)

℗ 1987, Fantasy, Inc.

FANTASY RECORDS, BERKELEY, CALIFORNIA

Fantasy
X RAY
D-284
(Side B)
STEREO
33⅓ RPM
Electrogroove Music-BMI
Produced by Juan Atkins
and Derrick May
Remix by Derrick May
PROMOTIONAL COPY
NOT FOR SALE
LET'S GO (Remix) (6:52)
(J. Atkins-D. May-A. Atkins-
C. Smith-E. Fowkes)
℗1987, Fantasy, Inc.
FANTASY RECORDS, BERKELEY, CALIFORNIA

RCA

Victor

# EURYTHMICS

Producer: David A. Stewart/Mixed by: David A. Stewart & Eric 'ET' Thorngren/Engineer: Eric 'ET' Thorngren

**Side A Stereo**

PW-13957

PW-13957-A

7:55

33⅓ RPM

## SEXCRIME (NINETEEN EIGHTY•FOUR)

(Extended Version)

(from the "1984" album, AFL1-5349)

(Stewart-Lennox)

RCA Music Ltd.

TM(s)® RCA CORP.—MADE IN U.S.A.
℗ 1984 RCA RECORDS

RCA

Victor

# EURYTHMICS

Producer: David A. Stewart/Mixed by: David A. Stewart &
Eric 'ET' Thorngren/Engineer: Eric 'ET' Thorngren

**Side B Stereo**

**PW-13957**

PW-13957-B

1. 3:56 2. 3:26

33⅓ RPM

**1. SEXCRIME (NINETEEN EIGHTY•FOUR) (Single Version)**
(Stewart-Lennox)

**2. I DID IT JUST THE SAME**
(Stewart-Lennox)

(from the "1984" album, AFL1-5349)

RCA Music Ltd.

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℗ 1984 RCA RECORDS

New Release

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Presents

# ROD LEE EP VOL. IV

"NUTTY TRACK"
"CLAP 2000"
"JOHN GOTTI"
"WATER" (REMIX)

PHAT KIDZ RECORDINGS
PRESENTS

# ROD LEE EP
# VOL. IV

BBR-2001/A
1. NUTTY TRACK
2. CLAP 2000 (FEAT. TROY BROWN)
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BBR-2001/B
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2. JOHN GOTTIE
3. WATER (REMIX)

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B

CLUB BEATS
records
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# ROD LEE

## K-LIFE "EP"

BALTIMORE
CLUB MUSIC

CBR-203
33 1.3 RPM

THIS SIDE
1. GET REAL HIGH
2. PUSSY GIRL
3. PUSSY DA BOMB

THAT SIDE
4. LET'S GET HIGH
5. BRING IT OVER HERE
6. HEY SHORTY

TRACKS PRODUCED BY ROD LEE
AND RECORDED@TECHNICS HOUSE

CLUB BEATS

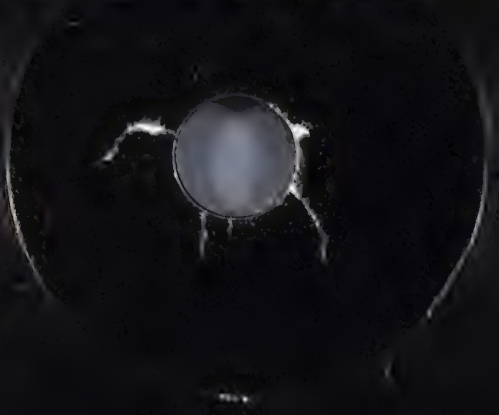
records

presents

# ROD LEE

## K-LIFE "EP"

BALTIMORE
CLUB MUSIC



CBR-203
33 1.3 RPM

CLUB BEATS RECODS
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ASK FOR BERNIE 410.837.1000 FAX 410.837.1001

Polydor
INGRID
A
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Made in England
45
EASTER PARADE
(Berlin)
POSPX 429 (2141 529)
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D.J. DEVO
Original sound recording made by Polydor Ltd (London)
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INGRID
B
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Made in England
45
EASTER PARADE (Version)
(Berlin)
POSPX 429 (2141 529)
Produced by Norman Watt-Roy & Laurie Latham
Irving Berlin Music Ltd
Original sound recording made by Polydor Ltd (London)

CHESS RECORDS

# THE FRANK BARBER ORCHESTRA
# HOOKED ON BIG BANDS

GLEN MILLER MEDLEY 1. (a) IN THE MOOD (Razaf, Garland) (b) PENNSYLVANIA 6-5000 (Gray, Sigman) (c) I'VE GOT A GAL IN KALAMAZOO (Warren, Gordon) (d) MOONLIGHT SERENADE (Miller, Parish) (e) LITTLE BROWN JUG (Arr. Miller) (f) CHATTANOOGA CHOO CHOO (Warren, Gordon) (g) AT LAST (Warren, Gordon) (h) AMERICAN PATROL (Meacham, Arr. Gray) (i) IN THE MOOD (Razaf, Garland) 2. DUKE ELLINGTON MEDLEY (a) PERDIDO (Tizol, Lenk, Drake) (b) TAKE THE A TRAIN (Strayhorn) (c) C JAM BLUES (Ellington) (d) SATIN DOLL (Ellington, Mercer, Strayhorn) (e) THINGS AIN'T WHAT THEY USED TO BE (Persons, Mercer, Ellington) (f) I'M BEGINNING TO SEE THE LIGHT (James, Hodges, George, Ellington) 3. ARTIE SHAW MEDLEY (a) BEGIN THE BEGUINE (Porter) (b) BACK BAY SHUFFLE (Shaw, Macrae) (c) WHAT IS THIS THING CALLED LOVE (Porter) (d) FRENESI (Dominguez, Russell) (e) MY HEART STOOD STILL (Rodgers, Hart) (f) BEGIN THE BEGUINE (Porter)

PRODUCED BY: TERRY BROWN
ENGINEER: TERRY EVENNETT

CH-91503
(VID-318-A)

A Division of Sugar Hill Record, Ltd., 96 West Street, Englewood New Jersey, 07631

MFG. & DIST. BY MCA DIST. CORP. UNIVERSAL CITY, CALIF. 91608

CHESS RECORDS

# THE FRANK BARBER ORCHESTRA
# HOOKED ON BIG BANDS

1. DORSEY BROTHERS MEDLEY (a) JOHNSON RAG (Hall, Kleinkauf, Lawrence) (b) TANGERINE (Scherlzinger, Mercer) (c) SO RARE (Herst, Sharpe) (d) I'M GETTING SENTIMENTAL OVER YOU (Bassman, Washington) (e) ON THE SUNNY SIDE OF THE STREET (McHugh, Fields) (f) OPUS # ONE (Oliver) 2. LOUIS ARMSTRONG MEDLEY (a) HELLO DOLLY (J.Herman) (b) WHEN IT'S SLEEPY TIME DOWN SOUTH (L. & O.

CH-91503
(VID-319-B)

Rene, Muse) (c) WHAT A WONDERFUL WORLD (Weiss, Douglas) (d) STRUTTIN' WITH SOME BARBECUE (Harding, Armstrong, Rayel (e) ROCKIN' CHAIR (Carmichael) (f) MACK THE KNIFE (Weill, Brecht, Blitzstein) (g) HELLO DOLLY (J. Herman) 3. BENNY GOODMAN MEDLEY (a) SING SING SING (Prima) (b) STOMPIN AT THE SAVOY (Goodman, Sampson, Webb) (c) DON'T BE THAT WAY (Goodman, Sampson, Parish) (d) JERSEY BOUNCE (Plater, Johnson, Bradshaw, Wright) (e) LET'S DANCE (Bairnidge, Stone, Bonime) (f) CHRISTOPHER COLUMBUS (Barry Razaf) (g) AND THE ANGELS SING (Elman, Mercer)

PRODUCED BY: TERRY BROWN
ENGINEER: TERRY EVENNETT

A Division of Sugar Hill Record, Ltd., 96 West Street, Englewood New Jersey, 07631

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Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 A

Side 1

BEETHOVEN:
Violin Concerto in D, Op. 61

1. Allegro ma non troppo
2. Larghetto
3. Allegro

USSR State Orchestra
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 B

Side 2

MENDELSSOHN:
Violin Concerto in E minor Op. 64

1. Allegro molto appassionato
2. Andante
3. Allegro non troppo

USSR National Philharmonic
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 C

Side 3

TCHAIKOVSKY:
Violin Concerto in D, Op. 35
1. Allegro moderato
2. Canzonetta
3. Allegro vivacissimo

Bolshoi Theatre Orchestra
SAMOSUD, conductor

UNBREAKABLE • LONG PLAYING RECORDS

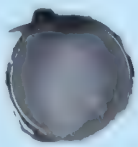
Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 D



Side 4

LALO:
Symphonie Espagnole, Op. 21

1. Allegro non troppo
2. Scherzando allegro molto
3. Intermezzo, allegretto non troppo
4. Andante
5. Rondo allegro

National Philharmonic Orchestra
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 E

Side 5

BARTOK:
Violin Concerto No. 2

1. Allegro non troppo
2. Andante tranquillo
3. Allegro molto

Moscow State Philharmonic
ROZHDESTVENSKY, conductor

UNBREAKABLE LONG PLAYING RECORDS

Period

Micro Groove

33⅓ RPM

DAVID
OISTRAKH
Plays
THRIFT EDITION

TE 1153 F

Side 6

BRAHMS:
Violin Concerto in D, Op. 77

1. Allegro non troppo
2. Adagio
3. Allegro giocoso man non troppo vivace

State Symphony Orchestra
KONDRASHIN, conductor

UNBREAKABLE • LONG PLAYING RECORDS

ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
(69 337)
XLL.1696
(2 Sides)
NO. 1
LOS CADETES DE LA REINA
(Julián Moyron and Pablo Luna)
Introduction and Nos. 1 to 4
Manuel AUSENSI, Gregorio GIL, Carlos MUNGUIA,
Ana Maria FERNANDEZ and Pilar LORENGAR
with THE MADRID SINGERS and
SYMPHONY ORCHESTRA
conducted by
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# LONDON

## LONG PLAYING

full frequency range recording

SPEED 33⅓

(04 337)
**XLL.1696**
(2 Sides)
NO. 2

## LOS CADETES DE LA REINA

(*Julián Moyron* and *Pablo Luna*)

Nos. 6 to 10

Julita BERMEJO, Gregorio GIL, Manuel AUSENSI,
Carlos MUNGUIA and Pilar LORENGAR
*with* THE MADRID SINGERS *and*
SYMPHONY ORCHESTRA
*conducted by*
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## WORKING WITH PEOPLE IN THE TERRITORY

A
TMI PRODUCTION
1968

140371A

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1968

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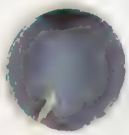

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TMI PRODUCTION
1968

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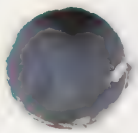
33⅓ RPM
MICROGROOVE



This side has signal
for manual projectors.

## WORKING WITH PLANT MANAGEMENT

A
TMI PRODUCTION
1968

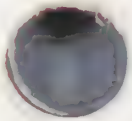
140371D

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE



This side has signal
for automatic projectors.

## WORKING WITH ROUTE SALESMEN

A
TMI PRODUCTION
1968

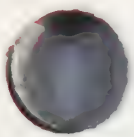
140371E

# PEPSI-COLA COMPANY

presents

## SUCCESSFUL ROUTE MANAGEMENT

33⅓ RPM
MICROGROOVE



This side has signal
for manual projectors.

## WORKING WITH ROUTE SALESMEN

A
TMI PRODUCTION
1968

140371F

WORKING
WITH
ROUTE
SALESMEN
WORKING
WITH
PEOPLE
IN THE
TERRITORY
WORKING
WITH
PLANT
MANAGEMENT

ARMED FORCES INFORMATION AND EDUCATION DIVISION
OFFICE SECRETARY OF DEFENSE

PROPERTY OF U.S. GOVERNMENT

# Armed Forces Radio Service

*"The Voice of Information and Education"*

# STATION LIBRARY

OUTSIDE RING APPEARS STATIONARY AT 33⅓ R.P.M.

SERIES: IE-207-1[illegible]
PROGRAM No. 12

PART 1
Prog. Time: 30:00

## THIS IS THE STORY

"Hartford, Connecticut"
(Hometown U.S.A.)

ARMED FORCES INFORMATION AND EDUCATION DIVISION
OFFICE SECRETARY OF DEFENSE

PROPERTY OF U S GOVERNMENT

# Armed Forces Radio Service

*"The Voice of Information and Education"*

# STATION LIBRARY

OUTSIDE RING APPEARS

STATIONARY AT 33 1/3 R P M

SERIES: IE-207-11
PROGRAM No. 11

PART 2

## THIS IS THE STORY

"Hartford, Connecticut"
(Hometown U.S.A.)

# SELECT

## SEEBORN
## &
## PUMA

PROMO COPY
NOT FOR SALE

side 1
33 1/3 RPM
FMS 62304

### THEY CALL ME PUMA (4:05)
(Puma, Howie Tee, Chubb Rock)

Produced by: Howie Tee & Chubb Rock
for True Blue Productions
Adra, Rapp City (BMI)
Engineered by: Pete Diorio
at Sound Lab
℗ 1987 Select Records

SELECT RECORDS · 175 FIFTH AVE. NEW YORK, NEW YORK 10010

# SELECT

## SEEBORN
## &
## PUMA

side 2
33 1/3 RPM
FMS 62304

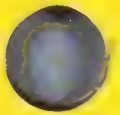
PROMO COPY
NOT FOR SALE

THEY CALL ME PUMA (4:05)
(INSTRUMENTAL)
THEY CALL ME PUMA (1:08)
(A CAPELLA)
(Puma, Howie Tee, Chubb Rock)
Produced by: Howie Tee & Chubb Rock
for True Blue Productions
Adra, Rapp City (BMI)
Engineered by: Pete Diorio
at Sound Lab
℗ 1987 Select Records

SELECT RECORDS · 175 FIFTH AVE. NEW YORK, NEW YORK 10010

# DELMAR
## INTERNATIONAL
RECORDS, INC.

SIDE A
33⅓ RPM
DI-777
℗ 1980



STEREO
Donnell Music Inc.
ASCAP
Time: 10:59

"PHILOSOPHY RAPPIN' SPREE"
(Lorenzo Douglas, Darryl Reid,
David Robinson)

**SUPER 3**

Produced and Arranged by
Delmar Donnell

Tel: (212) 662-8667 — N.Y., N.Y.

# DELMAR
## INTERNATIONAL
### RECORDS, INC.

SIDE B
33⅓ RPM
DI-777
℗ ℗ 1980

STEREO
Donnell Music Inc.
ASCAP
Time: 10:59

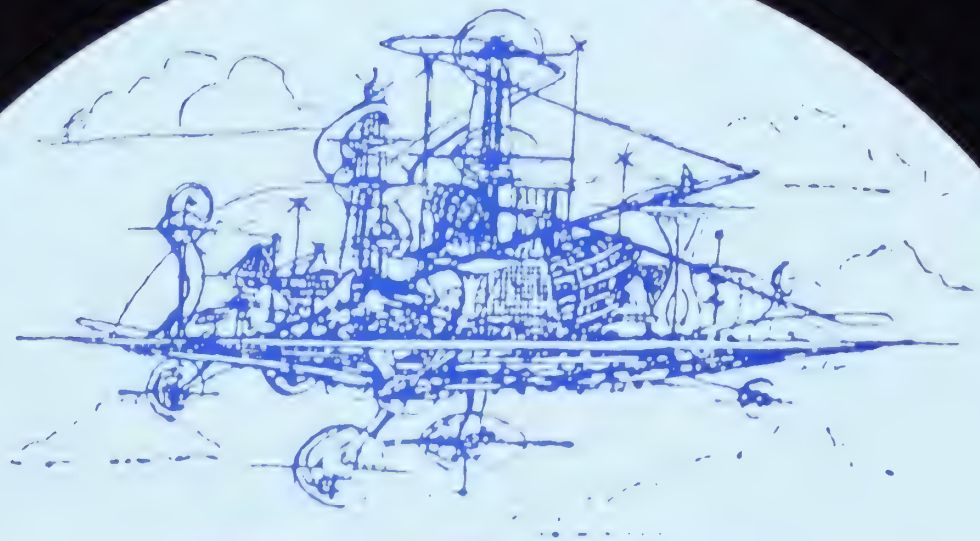
## "PHILOSOPHY RAPPIN' SPREE"
(Lorenzo Douglas, Darryl Reid,
David Robinson)

## SUPER 3

Produced and Arranged by
Delmar Donnell

Tel: (212) 662-8667 — N.Y., N.Y.

SUPER 3/PHILOSOPHY R



SIDE A
DANCE MIX

DE 415
33⅓ RPM

# Gary Toms New Empire (GTNE)

## UNDER MY SPELL

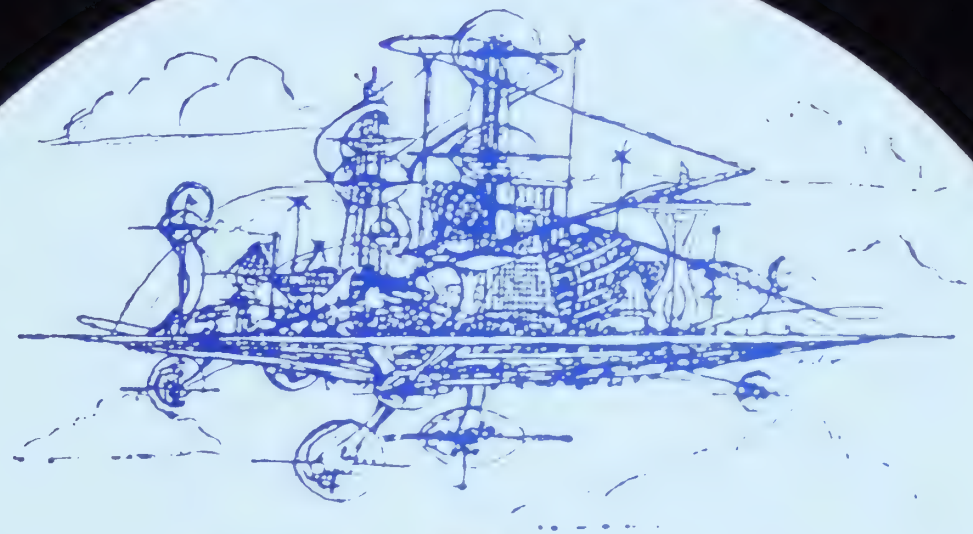
(GARY TOMS, QUEEN FRANKLIN, ELLEN MATTHEWS)

Registered With & Member: ASCAP, EMPIRE MUSIC

Produced by: GARY TOMS

Recorded & Mixed: AMBIENT RECORDING STUDIO

Mixed by:
RAY TILDEN & GARY TOMS



SIDE B
RADIO MIX

DE 415
33⅓ RPM

# Gary Toms New Empire (GTNE)

## UNDER MY SPELL

(GARY TOMS, QUEEN FRANKLIN, ELLEN MATTHEWS)

Registered With & Member: ASCAP, EMPIRE MUSIC

Produced by: GARY TOMS

Recorded & Mixed: AMBIENT RECORDING STUDIO

Mixed by:
RAY TILDEN & GARY TOMS

adamo™

records and tapes

# CALIFORNIA ROCK CHOIR
## Featuring Ben Vereen

SIDE A
STEREO

ADS 9505
(ADS 9505 A)

1. AIN'T NO MOUNTAIN HIGH ENOUGH 2:23
   (V. Simpson - N. Ashford) ASCAP
2. LET FREEDOM RING 1:53 (W. Sams) BMI
3. THIS IS AN EMERGENCY 2:24 (W. Sams) BMI
4. SUMMERTIME 2:07 (I. & G. Gershwin) ASCAP
5. YOU'RE WHAT I NEED, NOT WHAT I WANT 2:18
   (P. Sawyer - G. Jones) ASCAP

Produced by Robert Mersey
℗ 1977 Paul Lane

Adamo Records and Tapes, A Division of Adamo Music Corporation, 29 Washington Avenue, South Nyack, New York 10960

Adamo™
records and tapes

# CALIFORNIA ROCK CHOIR
## Featuring Ben Vereen

SIDE B
STEREO

ADS 9505
(ADS 9505 B)

1. YOU'RE ALL I NEED 2:19
   (V. Simpson - N. Ashford) ASCAP
2. WHOEVER YOU ARE 2:10 (W. Sams) BMI
3. TALL OAK TREE 1:25 (W. Sams) BMI
4. BROKEN WING BIRD 2:37 (W. Sams) BMI
5. THINK ABOUT IT 2:01 (W. Sams) BMI

Produced by Robert Mersey
℗ 1977 Paul Lane

Adamo Records and Tapes, A Division of Adamo Music Corporation, 29 Washington Avenue, South Nyack, New York 10960

# SUPERMAX
# FLY WITH ME

**SIDE ONE**
**6E-193-A SP**
**STEREO**
**PROMOTION COPY**
**NOT FOR SALE**

1. WORLD OF TODAY 4:20
2. FLY WITH ME 4:00
3. BE WHAT YOU ARE 2:55
4. IT AIN'T EASY 5:40

All titles written by Kurt Hauenstein except "It Ain't Easy" and "Be What You Are" which are written by Richard Schoenherz
Published by Rockoko Music GEMA
Produced by Peter Hauke for Rockoko Production
℗ 1979 Elektra Records

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069 A Division of Warner Communications Inc.

# SUPERMAX
# FLY WITH ME

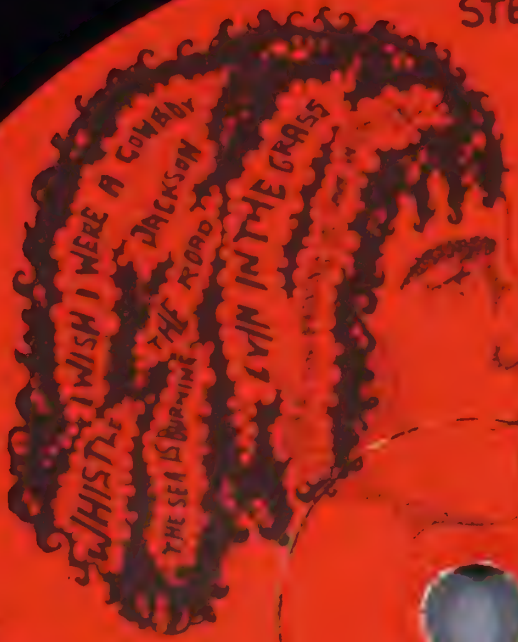
**SIDE TWO**
**6E-193-B SP**
**STEREO**
**PROMOTION COPY**
**NOT FOR SALE**

1. IT'S A LONG WAY TO REACH HEAVEN 4:15
2. REGGAE FEVER 3:30
3. AIN'T GONNA FEEL 8:30

All titles written by Kurt Hauenstein
Published by Rockoko Music, GEMA
Produced by Peter Hauke for Rockoko Production
℗ 1979 Elektra Records

Mfg by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/ A Division of Warner Communications Inc

STEREO




Klenco Music

Soft side

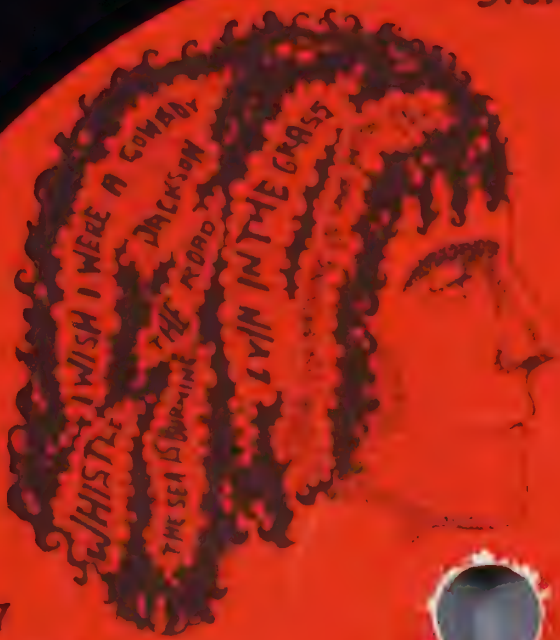
℗ 1977
Klenco, Inc.
ASCAP
78 x 64

## Richard Klender

Welcome to my life 3:15
Fallin' in love with You 2:52
Have you always been lonely 3:30
Someday 3:52
Most of all 3:08
Bring me back your sunshine way 3:10

produced, written, & arranged by
Richard Klender

STEREO




Klenco Music

HARD side

℗ 1977
Klenco, Inc.
78 x 64

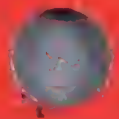
## Richard Klenden

| | |
|---|---|
| Money's Tight | 3:45 |
| It's Unbelievable | 3:31 |
| Home Cookin' | 2:48 |
| Dirty Music | 3:09 |
| High Hopin' | 2:25 |
| Take me Angel | 3:43 |

produced, written, & arranged by
Richard Klender

# THE ROBERSONS

Side One
Stereo
33 1/3 RPM
B.M.I.



R-UB 6378-1
Produced by
Sly Williams

## THIEF IN THE NIGHT

1. Thief In The Night 8:02
   Gloria Roberson B.M.I.
2. Rockin & Rollin For Jesus 4:17
   Suberta Roberson B.M.I.
3. Ready For His Call 6:37
   Suberta Roberson B.M.I.
4. People It's Time To Pray 3:15
   Gloria Roberson B.M.I.

© ℗ 1975 Bme Records. P.O. Box 161, N. Tarrytown, N.Y. 10591 Phone 914 631 8078

# THE ROBERSONS

Side Two
Stereo
33 1/3 RPM
B.M.I.

RBR 63741
Processed by
Sir Williams

## THIEF IN THE NIGHT

1. I Can Depend On God 6:02
   Slyster Sledge B.M.I.
2. He'll Be Right There 5:35
   Gloria Roberson B.M.I.
3. Lord Of My Life 3:14
   Suberta Roberson B.M.I.
4. 113 Psalm 5:40
   Words From The Scripture B.M.I.
5. Movin Up The Kings Highway 3:29
   Suberta Roberson B.M.I.

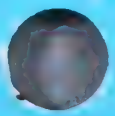
© ℗ 1987 Bric Records, P.O. Box 161, N. Tarrytown, N.Y. 10591 Phone: 914-631-5075

ATS.

JIVE

# HE'S THE DJ, I'M THE RAPPER
# D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 A
℗ 1988 Zomba
Recording Corp.



RECORD ONE
SIDE 1
33⅓ RPM
STEREO

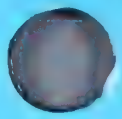
1. A NIGHTMARE ON MY STREET 6:08
(W. Smith-J. Townes-P. Harris)
2. HERE WE GO AGAIN 4:00
(W. Smith-J. Townes-P. Harris)
3. BRAND NEW FUNK 4:04
(W. Smith-J. Townes)
4. TIME TO CHILL 4:25
(W. Smith-J. Townes)
5. CHARLIE MACK-THE FIRST OUT THE LIMO 4:43
(W. Smith-J. Townes)

Zomba Enterprises Inc., ASCAP/Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS, INC.

# HE'S THE DJ, I'M THE RAPPER
# D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 B
℗ 1988 Zomba
Recording Corp.



RECORD ONE
SIDE 2
33⅓ RPM
STEREO

1. AS WE GO 6:00
(W. Smith-J. Townes)
2. PARENTS JUST DON'T UNDERSTAND 5:35
(W. Smith-J. Townes-P. Harris)
3. PUMP UP THE BASS 5:11
(W. Smith-J. Townes)
4. LET'S GET BUSY BABY 4:15
(W. Smith-J. Townes)
5. ANOTHER SPECIAL ANNOUNCEMENT 2:12
(W. Smith-J. Townes-C. Holmes)

Zomba Enterprises Inc., ASCAP/Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS, N.Y. & N.Y.

# HE'S THE DJ, I'M THE RAPPER
## D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 C
℗ 1988 Zomba
Recording Corp.

RECORD TWO
SIDE 3
33⅓ RPM
STEREO

1. LIVE AT UNION SQUARE, NOVEMBER 1986 4:03
(W. Smith-J. Townes)
2. D.J. ON THE WHEELS 3:36
(J. Townes)
3. MY BUDDY 3:36
(W. Smith-C. Holmes)
4. RHYTHM TRAX - HOUSE PARTY STYLE 4:40
(W. Smith-J. Townes)

1, 2, 3 Produced by D.J Jazzy Jeff & The Fresh Prince/4 Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Zomba Enterprises Inc., ASCAP/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS, W. G., W.

JIVE

# HE'S THE DJ, I'M THE RAPPER
## D.J. JAZZY JEFF & THE FRESH PRINCE

J1-1091
J1 1091 D
℗ 1988 Zomba
Recording Corp.

RECORD TWO
SIDE 4
33⅓ RPM
STEREO

1. HE'S THE DJ, I'M THE RAPPER 6:10
(W. Smith-J. Townes)
2. HIP HOP DANCER'S THEME 3:45
(J. Townes)
3. JAZZY'S IN THE HOUSE 4:10
(J. Townes)
4. HUMAN VIDEO GAME 5:40
(W. Smith-C. Holmes-J. Townes)

3 Produced by D.J. Jazzy Jeff & The Fresh Prince/1, 2, 4 Produced by D.J. Jazzy Jeff & The Fresh Prince, Bryan "Chuck" New and Pete Q. Harris/Zomba Enterprises Inc., ASCAP/Engineered and Mixed by Bryan "Chuck" New/Recorded at Battery Studios, London/AN ORIGINAL SOUND RECORDING MADE BY ZOMBA RECORDING CORP.

MANUFACTURED BY RCA RECORDS

YES RECORDS

Young Energetic Sounds

# BRANDON

**SIDE B**
**STEREO**
**YS5354**
Kenix Music (ASCAP)
YES MUSIC

**PROMOTIONAL COPY**
**NOT FOR SALE**
**33⅓ RPM**
YS5354-B
© 1987

**"SPECIAL BONUS"**
**VICIOUS 6:48**
**(I Ain't Easy Money)**
(K. Nix)

Produced by Kenton Nix for MHP Productions
Recorded at Sorcerer Sound Studio
Recording & Mix Engineer: Mario Salvati
Executive Producer: Michael Fauntleroy

Copyright 1987 YES MUSIC

Manufactured & Distributed by
Young Energetic Sounds, Inc.
517 East 35th St.
Brooklyn, N.Y. 11203

HH 400 A
STEREO

FRESH
SIDE

1. THE SHOW . . . . Douge E. Fresh
2. LA DI DA DI . . . . Slick Rick
3. THE ROOF IS ON FIRE . . . . Roc Master Scott

For Loud Sound Systems

HH 400 B
STEREO

FRESHER
SIDE

1. MONA LISA . . . . Slick Rick
2. SOUTH BRONX . . . B.D.P.
3. NOBODY BEATS THE BIZ . . . . Bix Markie

For Loud Sound Systems

URANIA
HI-FI MARCH AROUND THE WORLD
SOUSA
1. Stars and Stripes Forever
2. El Capitan — 3. King Cotton
4. Diplomat March
UR 9015
Side A
ELGAR
5. Pomp and Circumstance
ARNOLD
6. River Kwai March
Musikkorps der Bundeswehr, Hamburg
Capt. GERHARD SCHOLZ, conductor
HIGH FIDELITY
MADE IN U.S.A.

URANIA
HI-FI MARCH AROUND THE WORLD
SOUSA
1. The Liberty Bell
2. Hands Across the Sea
FUCIK
3. Florentine March — 4. Entrance of the Gladiators
UR 9015
Side B
SOUSA
5. Hail to the Spirit of Liberty
JOHANN STRAUSS, JR.
6. Radetzky March
Musikkorps der Bundeswehr, Hamburg
Capt. GERHARD SCHOLZ, conductor
HIGH FIDELITY
MADE IN U.S.A.

# HIGH HOLY DAYS LITURGY

## Beth Am Choir Sings

Side 1
Stereo

VC-1656A
33⅓ rpm

I WILL LIFT UP MINE EYES (Psalm 121) Isadore Freed
HAV SHIDMAH LACH (Traditional) soloist: J. Wilens
ZOCHREYNU (Remember Us For Life) Spivak
AV HARACHAMIM (W. Schweitzer, 1803-1882)
TOVA L'HODOTS (Janowski) Soloist: N. Norton
MAY THE WORDS (S. Rossi, c. 1623)
V'YOMRU (Janowski) soloist: S. Navrin
VA ANACHNU (S. Salmon, 1864-1890)
OLEYNU (Traditional)
UVNUCH AMARUYNU (Janowski) Soloist: E. Lantz

Produced by
Vista Productions
San Francisco

# HIGH HOLY DAYS LITURGY

## Beth Am Choir Sings

Side 2
Stereo

VC 14338
33⅓ rpm

KOL NIDRE (Traditional) Soloist: J. Beauchamp

V'AL KULAM (Traditional) Soloists: J. Wilcox, E. Lantz

K'DUSHAH (Eglise)

SHOFAR BLESSINGS (Traditional) Soloist: J. Beauchamp

ALL YE DWELLERS (Pronni, 1918)

AYTS CHAYIM, HASHIVENU (Traditional)
Soloist: J. Beauchamp

V'YOMRU CHA (Berlinski, 1958)

*Produced by*
*Vista Productions*
*San Francisco*

AS-11408-A
LONG
(SP)
ASCAP
At Home Music and
Baby Dump Music
Time 10:17
℗ 1979 by
Elektra Records
STEREO

elektra

# FIVE SPECIAL
# WHY LEAVE US ALONE

(Ron Banks/Tony Green/Raymond Johnson)
Produced by Ron Banks for Baby Dump, Inc.
in association with At Home Productions
Mixed by Rick Gianatos

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/A Division of Warner Communications Inc.

AS-11408-A
SHORT
(SP)
ASCAP
At Home Music and
Baby Dump Music
Time 5:54
℗ 1979 by
Elektra Records
STEREO

elektra

# FIVE SPECIAL
# WHY LEAVE US ALONE

(Ron Banks/Tony Green/Raymond Johnson)
Produced by Ron Banks for Baby Dump, Inc.
in association with At Home Productions
Mixed by Rick Gianatos

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069 / A Division of Warner Communications Inc.

# HIP ROCK

SIDE TWO
33⅓ RPM
STEREO

P-0001
GOLD CARD MUSIC, ASCAP
℗ © 1987
PARADISE RECORDS, INC.

**1. SKATEBOARDIN'** (Vocal) 3:30
(L.G. Lee, R. Jordan)

**2. SKATEBOARDIN'** (Instrumental) 3:30

Produced by Rodney Jordan
at On Broadway Studios, NYC
Mixed by Rodney Jordan and Lami-G.
at Rawlston Studios, NYC
Engineered by Franklin Grant
Mastered by Herb Powers
Management: Platinum Artists
611 Broadway, Suite 629, NYC 10012

MANUFACTURED BY SOUND MAKERS, 1697 BROADWAY, SUITE 1404, NEW YORK, N.Y. 10019

# AKINYELE

## "THE BOMB"

[LP Version]

[Instrumental]

b/w

## "NO EXIT"

[LP Version]

## "OUTTA STATE"

[LP Version]

0-95965

MANANTIAL DE ALABANZAS

Cantan:

MYRIAM DAMARIS Y CARMEN EMILY

LP-002
℗1981

LADO A
33 1/3 RPM
STEREO

1.- FIJATE ( Myriam Damaris)

2.- QUE HERMOSO (Carmen Emily)
(J.L.Santiago)

3.- PRONTO CRISTO VOLVERA (Myriam)

4.- PADRE NUESTRO (Duo)

5.- ALLI UNA GLORIA HA DE SER (MYriam)
(R.Sanchez)

MANANTIAL DE ALABANZAS

Cantan:

MYRIAM DAMARIS Y CARMEN EMILY

LP-002

℗ 1981

LADO B
33 1/3 RPM
STEREO

1.- QUERIDO AMIGO (Carmen)
( D.Rodriguez)

2.- QUIERES SER SALVO? (Myriam)

3.- AMALO TU (Carmen)
(W.Otero)

4.- QUISIERA OLVIDAR (MYriam)
(D.Rodriguez)

5.- BUENO ES ALABARTE (Carmen)
( R.SAnchez)

SIDE 1
SINGING REDEEMED
mfg. by Century RECORDS
STEREO
44431
1. RUNNING - 5:45 R. Gazowsky
2. NO YOUR NOT ALONE - 5:27 R. Gazowsky
3. WHITHER SO EVER THOU GOEST - 3:45 R. Gazowsky
4. ONE LONG DAY - 3:30 R. Gazowsky
5. ITS BEEN GOOD - 3:15 R. Gazowsky
33⅓

SIDE 2
SINGING REDEEMED
mfg. by Century RECORDS
STEREO
44431
6. LOST IN THE SHELTER OF HIS LOVE - 5:15
R. Gazowsky
7. HE LIFTED ME - 3:40 N. Granquist
8. I BELIEVE - 3:50 R. Gazowsky
9. I'LL BE WATCHING - 5:15 R. Gazowsky
10. ANY KIND CAN COME - 4:20 R. Gazowsky
11. MY SEARCH - 2:30 R. Gazowsky
33⅓

RCA VICTOR

RCA

## LOS DELFINES IN SHOWTIME EXTRAVAGANZA
## EL VANGUARD [Vol. II]

**LPM-10281**

3E5VP-2008

D/L M.18278-1964

CARA 1

Impuesto de lujo a espectáculos Permiso n.º 3.124

1. SINTONIA (The rain in Spain de "My fair lady") (J. A. Lerner-F. Loewe) SEVILLA (BIEM) (I. Albéniz) LADY OF SPAIN (E. Reaves-T. Evans) - 2. A TU VERA (SGAE) (R. de León-J. Solano) 3. LLORANDO ME DORMI (B. Capó) - 4. FLAMENCO ROCK (P. O. Cariaggi-G. Malgoni-Vers. esp.: F. Carreras) - 5. LUMINARIAS (G. Villota-I. Imperatore) - 6. ESPAÑOLA (E. Tarife) 7. PAZ (SGAE) (C. Laporta-I. Sola)

**CARMEN MARTIN GRANADOS, JOSE MUÑOZ RELANO y MIGUEL BORREGO MORILLO. Accompanied by Mario Vilches y "Sus Colosos"**

PRODUCT OF RCA ESPAÑOLA, S.A. SPAIN • TRADE MARK (S) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA) FABRICADO EN ESPAÑA POR FONOGRAM, S.A. BAJO LICENCIA DE RADIO CORPORATION OF AMERICA (RCA) • MARCA (S) REGISTRADA (S) ® REGISTERED • MARCA (S) DE FABRICA (TRADE MARK (S)) DERECHOS RESERVADOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA • PROHIBIDA LA DUPLICACION, EJECUCION PUBLICA Y RADIACION DE ESTE DISCO

RCA VICTOR

RCA

LOS DELFINES IN SHOWTIME EXTRAVAGANZA
EL VANGUARD (Vol. II)

LPM-10281
3E5VP-2009
D/L M. 18278-1964

CARA 2

Impuesto de lujo
a metálico
Permiso n.º 3.124

1. GUATRO SENDEROS (SGAE) (F. Naranjo-I. Román-M. Naranjo)
2. TE HAN VISTO CON OTRO (T'hanno domenica sera) (Mogol-Del Prete-A. Celentano) - 3. CUANDO CALIENTA EL SOL (C. y M. Rigual)
4. LA NOVIA (A. Prieto) - 5. HAVA NAGILA (A. Z. Idelsohn)
5. LA BALADA DE LA TROMPETA (Ballata della tromba) (BIEM)
(F. Pisano) - 7. SINTONIA (The rain in Soain de "My fair lady")
(J. A. Lerner-F. Loewe) SEVILLA (BIEM) (I. Albéniz)
LADY OF SPAIN (E. Reaves-T. Evans)

CARMEN MERTIN GRANADOS, JOSE MUÑOZ RELANO
y MIGUEL BORREGO MORILLO. Accompanied by
Mario Vilches y "Sus Colosos"

PRODUCT OF RCA ESPAÑOLA, S.A. SPAIN • TRADE MARK (R) USED BY AUTHORITY AND UNDER CONTROL OF RADIO CORPORATION OF AMERICA (RCA)
RESERVADOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA • PROHIBIDA LA DUPLICACION, EJECUCION PUBLICA Y RADIACION DE ESTE DISCO
FABRICADO EN ESPAÑA POR FONOGRAM, S.A. • TRADE MARK (S) REGISTERED • MARCA (S) REGISTRADA

SÃO BERNARDO DO CAMPO-RUA 6 Nº 351 - S. PAULO - BRASIL
ESTE DISCO ESTÁ PROIBIDO PARA RADIODIFUSÃO
A REPRODUÇÃO, A EXECUÇÃO PÚBLICA E A RADIODIFUSÃO DESTE DISCO SEM AUTORIZAÇÃO DA FÁBRICA ODEON S.A. E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS
TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS

ODEON

INDÚSTRIA BRASILEIRA

33 1/3 R.P.M.

# É PRÁ TODO MUNDO CANTAR

## BLACK-OUT COM CÔRO E RITMO

MOFB 10.353

ALTA FIDELIDADE

1 - É BOM PARAR - O ORVALHO VEM CAINDO / GENERAL DA BANDA * (Rubens Soares) ** (Noel Rosa - Vadi Pepe) *** (Salvyo de Melo - Tancredo Silva - José Alcides)

2 - JARDINEIRA / GRAU 10 / AURORA * (Benedicto Lacerda - Humberto Porto) ** (Ary Barroso - Lamartine Babo) *** (Mario Lago - Roberto Roberti)

3 - A VOZ DO MORRO / ATIRA A PRIMEIRA PEDRA / É COM ESSE QUE EU VOU * (Zé Kéti) ** (Ataulfo Alves - Mario Lago) *** (Pedro Caetano)

MOFB 3.124

Notável

Odeon
MARCA REGISTRADA

# ODEON

INDÚSTRIA BRASILEIRA

33 1/3 R.P.M.

# É PRÁ TODO MUNDO CANTAR

## BLACK-OUT COM CÔRO E RITMO

BR-ALP 10.354

ALTA FIDELIDADE

1 - QUEM SABE, SABE / SACA ROLHA / TOURADAS EM MADRID
* (Dora Sandoval - Carvalinho) ** (Zé da Zilda - Zilda - Waldir Machado) *** (Alberto Ribeiro - João de Barro)

2 - MADALENA / ENLOUQUECEU / IMPÉRIO DO SAMBA
* (Ary Macedo - Avrton Amorim) ** Luiz Soberano - Waldomiro Pereira - João Sale) (Zé da Zilda - Zilda

3 - CHIQUITA BACANA / PIERROT APAIXONADO / ALLAH-LA-Ô * (João de Barro - A. Ribeiro)
** (Noel Rosa - Heitor dos Prazeres)
*** (Antonio Nassara-Haroldo Lobo)

MOFB 3.124

Natável

SÃO BERNARDO DO CAMPO - RUA 5 de Est. S. PAULO
INDUSTRIAS REUNIDAS F. MATARAZZO
DISCOS FINOS E RADIOFUSÃO OESTE
TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO ESTÃO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS - A REPRODUÇÃO A EXECUÇÃO PÚBLICA E RADIOFUSÃO

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-A
33 1/3 RPM.
DISCO 1
1.- MEXICO LINDO Y QUERIDO (Chucho Monge)
2.- OLD MAN RIVER (Jerome Kern)
3.- TOREADOR (De la Opera Carmen) (Bizet)
4.- MI GITANA (Esperón-y Cortázar)
5.- GRANADA (Agustín Lara)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 1
1.- ABISMO (Jorge Negrete)
2.- PERDONAME (Manuel Esperón)
3.- EL CORTIJO (Manuel Esperón)
4.- BABALU (Margarita Lecuona)
5.- SERENATA MEXICANA (Manuel M. Ponce)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-A
33 1/3 RPM.
DISCO 2
1.- AY JALISCO NO TE RAJES
(E. Cortázar-M. Esperón)
2.- CUBA DE MI VIDA (Jorge Negrete)
3.- AGUA DE POZO (Chucho Palacios)
4.- DRUME NEGRITA (Eliseo Grenet)
5.- CHAPARRITA CUERPO DE UVA
(E. Cortázar-M.Esperón)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
Ⓟ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 2
1.- QUE TE CUESTA (E. Cortázar-M. Esperón)
2.- LA CANCION DE LOS VAQUEROS
(E. Cortázar-M. Esperón)
3.- CARTA DE AMOR (E. Cortázar-M. Esperón)
4.- AUNQUE ME CUESTE LA VIDA
(E. Cortázar-M. Esperón)
5.- VENGO A VERTE OTRA VEZ
(M. Esperón-E. Cortázar)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA REPRODUCCION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S.A. AV. UNIVERSIDAD 1273

DIMSA

# "JORGE NEGRETE"

MONOESTEREO

Ⓟ - 1978

JD-2031-A

33 1/3 RPM.

DISCO 3

1.- CUANDO QUIERE UN MEXICANO
(E. Cortázar- M. Esperón)
2.- PERO POR DESGRACIA (D. R. A.)
3.- ASOMA TU CARITA MORENA (D. R. A.)
4.- EN MEDIO DEL VALLE (D. R. A.)
5.- JALISCO CANTA EN SEVILLA (D.R.A.).

JORGE NEGRETE

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION

HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

DIMSA
"JORGE NEGRETE"
MONOESTEREO
℗ - 1978
JD-2031-B
33 1/3 RPM.
DISCO 3
1.- DI QUE ME QUIERES (M. Esperón)
2.- TRISTE ES LA VIDA (Roberto Peredo)
3.- TE VENGO A DECIR ADIOS (A. Esparza Oteo)
4.- PAGAR ES CORRESPONDER (D. R. A.)
5.- EL GALLERO (E. Cortázar-M. Esperón)
JORGE NEGRETE
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA
SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA
LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION
HECHO EN MEXICO POR ORFEON-VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove

SIDE 1
15819

Orchestra
1. MARCH (Prokofiev)
Conductor, Thomas Haynes
Bel Canto Choir
2. CHRISTMAS IS COMING
Conductor, Thomas Haynes
Concert Chorale and Harmoneers
3. MASTERS IN THIS HALL
Conductor, Robert Pearson
Tumblers and Orchestra
4. SCHERZO (Shostakovitch)
Tumblers Director, Don Allin
Concert Chorale and Harmoneers
5. THE BOARS HEAD CAROL
Mummers
6. PYRAMUS AND THISBE (Shakespeare)
Stage Direction, Florence Schwimley

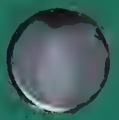
Berkeley High School
Arts Federation

# "PLUM PUDDING"

**Narrator: Eric Partch**

Aeolian Choir
1. O COME, O COME, EMMANUEL
2. MAGNUM NOMEN DOMINI (Campbell-Watson)
Concert Chorale

33⅓ RPM
Microgroove



SIDE 4
15819

3. HODEI CHRISTUS NATUS EST (Willan)
Aeolian Choir
4. THE ANGELS AND THE SHEPHERDS (Kodaly)
Concert Chorale
5. STARS LEAD US EVER ON (Gaul)
Soprano Soloist, Julia Hill
Finale
6. GLORIA IN EXCELSIS (Traditional)

Recorded by
Century Custom Recording Service
LaMont Bench, Franchise Associate
TH 5-5596

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove

SIDE 2
15819

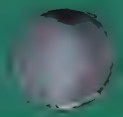
Dance Club and Orchestra Ensemble
1. SHEPHERD'S DANCE (Susato)
Dance Club Directors: Elizabeth Patterson, Jean Gregersen
Concert Chorale
2. WASSAIL SONG - Bel Canto Choir and Band Ensemble
Band Director, Robert Lutt
3. DECK THE HALLS
4. O COME ALL YE FAITHFUL
5. O LITTLE TOWN OF BETHLEHEM
6. JOY TO THE WORLD
7. SILENT NIGHT - Bel Canto Choir
8. GREENSLEEVES - Concert Chorale
9. WE WISH YOU A MERRY CHRISTMAS

Berkeley High School
Arts Federation

# "PLUM PUDDING"

Narrator: Eric Partch

33⅓ RPM
Microgroove



SIDE 3
15819

Aeolian Choir

1. COVENTRY CAROL

2. CAROL OF THE DRUM (Davis)
Conductor, Jacqueline Hardester
Concert Chorale

3. PAT-A-PAN; SUNNYBANK
Orchestra

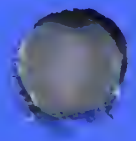
4. KOL NIDREI (Bruch)
Cello Soloist, Lee Duckles

# LOST THEN FOUND

DAYBREAK
Georgian Banov and Betsy Hernandez
©1982 Garden Valley Music

DAUGHTERS AND SONS OF THE NIGHT
Gary Sanford Paxton
M.U.D.A.S.A. Int'l Inc. ASCAP

STEREO
33 1/3 RPM



Side One
406051XA

ISN'T SIN FUN?
Noble-Eram Music
© 1984

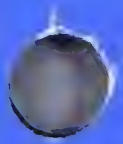
ROMANS VII
Keith Green
© 1980 Birdwing Music / Cherry Lane Music Pub. Co. Inc.

HE ROLLED THE STONE AWAY
Noble-Eram Music
© 1984

# LOST THEN FOUND

RUNNING
Noble-Eram Music
℗ 1984
MOTHERS AND MARTYRS
Noble-Eram Music
℗ 1984

STEREO
33 1/3 RPM



Side Two
406051 X B

ITS BEEN SO LONG SINCE I CRIED
(Duane's Song)
Noble-Eram Music
℗ 1984
OH LORD, I NEED YOUR LOVE
Noble-Eram Music
℗ 1984
MASTER KEY
Noble-Eram Music
℗ 1984

TONSTUDIO ENGELSMANN & BURGHARDT OHG. CASTROP-RAUXEL
URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNL. GEBR.), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

LIFA RECORDS

ST 33

St 40 4094

GEMA

Seite 1

# Klavierspiele von Hartmut Klug

**Rondo all'ingharese** Ludwig van Beethoven
(genannt: „die Wut über den verlorenen Groschen")

**Die Abenteuer einer weltbekannten Sonate**

**Häns'chen klein,** à la manière de . . .

**Marsch (KV 408)** Wolfgang Amadeus Mozart

Aufgenommen in Wuppertal 1974

TONSTUDIO ENGELSMANN & BURGHARDT OHG. CASTROP-RAUXEL
URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNL. GEBR.), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

LIFE RECORDS

ST 33

St 40 4094

GEMA

Seite 2

# Klavierspiele von Hartmut Klug

**Perpetuum mobile** frei nach Strauss

**Hommage** Manuel de Falla

**Carillon** Alfredo Casella

**Ouverture zu „Barbier von Sevilla"**
Gioacchino Rossini

Aufgenommen in Wuppertal 1974

# FIDDLERS THREE

## Hoiles, Barnhart & Weiss

LP S 1604
STEREO

SIDE ONE
33 1/3 RPM

1. LIBERTY [1:32]
2. LEATHER BRITCHES [1:17]
3. WILSON'S CLOG [1:29]
4. SUGARFOOT RAG [1:06]
5. BLACK VELVET WALTZ [2:04]
6. UNDER THE DOUBLE EAGLE [1:31]
7. WHISKEY BEFORE BREAKFAST [1:39]
8. RAGTIME ANNIE [1:37]

# FIDDLERS THREE

## Hoiles, Barnhart & Weiss

LP S 1604
STEREO

SIDE TWO
33⅓ RPM

1. McLEOD REEL [1:27]
2. BLACK MOUNTAIN RAG [1:30]
3. OFF TO CALIFORNIA [2:21]
4. KENTUCKY WALTZ [1:47]
5. RATTIGAN'S REEL [1:33]
6. CAMPBELL'S FAREWELL [1:32]
7. HELL AMONGEST THE YEARLINGS [1:35]
8. EIGHTH OF JANUARY [1:01]

# ALL PHILADELPHIA JUNIOR HIGH SCHOOL MUSIC FESTIVAL

May 13, 14, 1964

Side One

PRC 64-603A

BARRATT JUNIOR HIGH SCHOOL CHOIR

Brother James' Air ..... arr. Jacob

Psalm 150 ..... Franck

Conductor: Alice M. Tucker

TILDEN JUNIOR HIGH SCHOOL ORCHESTRA

Tenderly ..... Lawrence and Gross, arr. Muller

Death and the Maiden ..... Schubert-Harris

Conductor: Francis M. D'Anilca

SAYRE JUNIOR HIGH SCHOOL ORCHESTRA

El Tanguillo ..... Jurey

Processional ..... Wagner Taylor

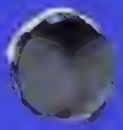
Conductor: Nancy C. Urrasia

Recorded and Produced by
Philadelphia Recording Center
8612 Germantown Avenue

# ALL PHILADELPHIA
# JUNIOR HIGH SCHOOL
# MUSIC FESTIVAL

May 13, 14, 1964

Side Two



PRC 64-603B

WAGNER JUNIOR HIGH SCHOOL ORCHESTRA

Choral Fugue ..... Bach

A Festival Piece ..... Del Borgo

Conductor: Elliot A. Del Borgo

LINCOLN JUNIOR HIGH SCHOOL ORCHESTRA

Themes from the "Pastoral Symphony"

Beethoven-Anderson

Overture Selection from "The Pearl Fishers"

Bizet-Reibold

Conductor: Bruno Rondinelli

Recorded and Produced by
Philadelphia Recording Center
8612 Germantown Avenue

# Rural Rhythm

PRESENTS

GOSPEL SONGS

## THE UPCHURCH FAMILY

GOOD AND COUNTRY

R.R.U.F. 205 - A

33⅓ RPM LP

SAGE BRUSH MUSIC BMI
BOX 521 ARCADIA, CALIF.

CUSTOM HI FIDELITY
PRODUCTION BY
RUSTY YORK

1. EVERYBODY WILL BE HAPPY 1:34
2. COUNTING MY BLESSINGS 1:46
3. I DREAMED ABOUT HEAVEN 2:41
4. ALL THE WAY TO HEAVEN 2:33
5. WHEN JESUS CALLS 1:42
6. THERE ARE NO SHORT CUTS 1:42
7. THE DAY MY DADDY PRAYED 2:05
8. I'M GONNA WALK WITH JESUS 1:34
9. I CAN'T MAKE IT BY MYSELF 1:09
10. JUST A CLOSER WALK 2:35

floppy disc

Program One: SPIN ME FORWARD
Program Two: VIDEO ADDICTION

CR-2001-FD

BYRON PAYNE - Lead vocals, keyboards, bass
RANDY BAILEY - vocals, guitar
PAUL MATHESON - vocals, drums

Produced by Doug Groover

BMI

ULTRA TREC RECORDS™

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*Ultra Trec Records ★ P.O. Box 200, Friendswood, Texas 77546 ★ Made in U.S.A. ★ copyright 1984 Ultra Trec Records.*

# experience the"Third Wave"

Take the best out of the present and mix it with innovations of the future and you have technorock at its peak.

By using the traditional guitar-drum format in combination with the latest synthesizer soumds, CODE RED has created a new and exciting dance and concert presentation.

Byron Payne (bass, keyboards, vocals), Randy Bailey (guitar, keyboards, vocals), and Grant Averill (keyboards), deliver all original music backed by the hard driving beat of Paul Matheson (drums, vocals). Together, accompanied by a phenomenal light and stage show, they carry you through the "Third Wave" and beyond.

CODE RED has also just completed their first release, a single from their upcoming album, "Video Addiction". The single entitled "Floppydisc", contains two tracks, "Spin Me Forward" and the title track from the album, "Video Addiction". With this new music in hand and more to come, CODE RED is destined to make its mark on the new music age. Don't let the "Third Wave" pass you by. Experience it with CODE RED.

CODE RED on ULTRA TREC RECORDS

THE SHOWPLACE
LIKE NOPLACE

"ATLANTIC CITY"
Joe Valino

PROMOTIONAL COPY — NOT FOR SALE

# A MOMENTO OF YOUR EVENING AT THE SHOWPLACE LIKE NO PLACE.

All year long Resorts International features the world's most popular entertainers in our Superstar Theatre. Frank Sinatra, Diana Ross, Liberace and Johnny Mathis are just some of the headliners presented here.

And now Resorts is happy to present something a little different. It's a new song which captures the spirit of the new Atlantic City. Recorded by song stylist Joe Valino and composed by William S. Borrelli (who has written songs for Tony Bennett, Robert Goulet, Bobby Vinton and others), the song "Atlantic City" will serve as an excellent remembrance of your visit to Atlantic City and your evening at The Showplace Like No Place. We hope you will enjoy the song. And we know you will enjoy your stay at Resorts International.

RESORTS INTERNATIONAL HOTEL • CASINO
NORTH CAROLINA AVE. & BOARDWALK
ATLANTIC CITY, NJ 08404
**(609) 344-6000**

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
DNTST
DNTSA
Ha5Bd0309
McKay

# TM

TM Productions, Inc.

Ⓟ TM Productions, Inc. 1978

See accompanying lyric sheet for cut-by-cut listing.

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978

See accompanying lyric sheet for cut-by-cut listing.

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# TM

TM Productions, Ir

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
Tontut Asialla
Reima Helminen
Ha5Bd0307
McKay

# The Mellow Sound

DISC ONE
PRESENTATION

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# The Mellow Sound

TM

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

TM's just cut a new hit album. It's called The Mellow Sound. And it's full of songs that'll identify your station and help build your image. That's right, songs. Like the music you play.

The Mellow Sound feels good. It feels right. So you can play a Mellow Sound song to keep your identity up, without interrupting the music flow. And that opens the way for longer periods of continuous music.

The songs of The Mellow Sound *work* with AOR programming. You know how important good transitions and flow are to your station. These image songs will enhance that flow.

Some of the songs have been designed for specific dayparts and audience appeal. And every cut comes with a shorter version, for use when quicker identification is preferred.

Putting The Mellow Sound to work for YOU is smart programming.

℗ TM Productions, Inc. 1978

See accompanying disc for cut-by-cut review and titles.

McKay Books Manassas
SINGLES
45RPM BARGAIN
VINYL RECORD
0.49
DNTST
DNTSA
Ha5Bd0308
McKay

TM

TM Productions, Inc.

# The Mellow Sound

DISC TWO
CUTS BY TITLE
(continued from disc one)

1349 Regal Row, Dallas, Texas 75247 (214) 634-8511

# The Mellow Sound

TM

TM Productions, Inc.

1349 Regal Row
Dallas, Texas 75247
214-634-8511

**THE FOLLOWING CUTS APPEAR ON DISC ONE, SIDE TWO:**

| CUT | TITLE | TIME |
|---|---|---|
| 1) | "MUSIC MAKES YOU FEEL GOOD" | :38 |
| | a) short version | :07 |
| 2) | "A SONG FOR ALL MOODS" | :50 |
| | a) short version | :20 |
| 3) | "WHAT YOU DO TO ME" | 1:08 |
| | a) short version | :14 |
| 4) | "LIKE TO KEEP YOU" — group vocal | :39 |
| | a) short version | :14 |
| 5) | "LIKE TO KEEP YOU" — duet vocal | :39 |
| | a) short version | :14 |
| 6) | "YOU CAN'T CHANGE HER" | :30 |
| | a) short version | :14 |
| 7) | "TOP O' THE MORNIN'" | 1:07 |
| | a) short version 1 | :14 |
| | b) short version 2 | :07 |

**THE FOLLOWING CUTS APPEAR ON THIS DISC, SIDE ONE:**

| | | |
|---|---|---|
| 8) | "SPECIALLY FOR YOU" | :45 |
| | a) short version | :10 |
| 9) | "WOMAN" | 1:10 |
| | a) short version | :20 |
| 10) | "COME A LITTLE CLOSER" | :43 |
| | a) short version | :18 |
| 11) | "TOGETHER FOREVER" | 1:13 |
| | a) short version 1 | :27 |
| | b) short version 2 | :07 |
| 12) | "THE MINSTREL" | 2:20 |
| | a) short version | :25 |

**THE FOLLOWING CUTS APPEAR ON THIS DISC, SIDE TWO:**

| | | |
|---|---|---|
| 13) | "LONG SONGS" | 1:16 |
| | a) short version | :15 |
| 14) | "WE'VE GOT THE SUNSHINE" | :09 |
| 15) | NIGHT" | 1:15 |
| | a) short version | :15 |
| 16) | "CALL FROM THE COAST" | :58 |
| | a) short version | :13 |
| 17) | "TIME TO TAKE YOUR TIME" | :45 |
| | a) short version | :15 |
| 18) | "THE MUSIC SHINES ON" | :58 |
| | a) short version | :14 |

℗ TM Productions, Inc. 1978

See accompanying disc for presentation.

# akvarium

HUR LÄNGE KAN DU HÅLLA ANDAN?

STEREO 45 THIS MICROGROOVE RECORD MUST BE PLAYED WITH A SAPPHIRE LIGHT WEIGHT PICKUP

*välkommen till*

# akvarium

90 02 24

SIDA A **Neontetra** KLUBB MIX

SIDA B **Barracuda** DJUPSVART MIX

**Musiken stulen & ihopsatt av Bullen. Producerad & mixad av Ⓡ. Arrangerad av PeGe.**
**Namngivning av JiGe. Formgivning av Cousteau Twins. Tryckt av SIB-tryck (*tack* Rune).**
**Fan mail till *akvarium:* Karlbergsvägen 14, 113 27 Stockholm.**

AKV 1

1990 Rolfs Records & Bun music

Vi vill tacka Gud och Alla'h, våra familjer, Kalle, Stina, Peter, Stefan, Katarina, Omar, Thomas, Niclas, Ulis, Anna, Christer, Johan, Ursula, Oskar, Tom, Peppe, Teddy, Torbjörn, Kaiser bil, Jocke, DJ Jazzynice, Jonathan, Marie, Charlotte, Ia, Jossan, Sanna, Rolfs Kök, Pa & Co, Miquelle, Raffa, Kim, Nina, Filippe, Jan, Catarina, Björn, Boris, Bobo, Henrietta, Lotta, Caroline, Yvonne, Dan, Kurt, Sandro, Oskar, Anders, Annelie, Olof, Fabrizio, Li, Jennifer, Frank, Jannike, Robin, Tranan, Spirit, Claes, Vita duvan, Frida, Vincent, Hedvig, Veronica, Patrik, Jens, Ulf, Thorleif, Åsa, Inger, Martin, Marianne, Vendela, Catherine, Petra, Guy, Tim, Alex, Per, Staffan, Simone, Bano, Tessi, Henrik, Måns, Marcus, Filippa, Plug, Gunnar, Sven, Lisbet, Helena, Dodd, John, Joel, Petter, Loise, Sweger galleri, Slitz, Ingrid, Ulla Dylan, Base, Mauro, Grodan, Rebecca, Derek, Nina, Jesper, Lukas, Bosse, Ludwig, Mattias, Greger, Jasmine, Daniella, Mona, Simon, Ishan, Fabrice, Magnus, A Tribe Called Quest, Telegram Family, Robert, Kerstin, Olle, Jenny, Monique, katarina, Dorina, Stefano, Corado, Tage, Fredrik, Cecilia, Vilhelm, Harold, Hans, Knut, Josef, Irene, Lasse, Jeromi, Irwyn, Sidney, Henry, Isabella, Anton, Madeleine, Isak, Tuija, Irma, marika, Bida, Carmen, Maj, Agatha, Fridolf, Selma, Clint, Jackie, Sandra, Ole, Laila, Lars, Thord, Ulf, Lisa, Arne & Oskar

SIB-TRYCK

# CODE RED

## ULTRA TREC

BMI
CR-2001-FD
**The ONLY SIDE**

PLACE COIN HERE IF SOUNDSHEET SLIPS

33 1/3 RPM STEREO

1) **SPIN ME FORWARD**- (2:27) ©
-B. Payne

2) **VIDEO ADDICTION**- (3:24) ©
-B. Payne

MFD. IN U.S.A. BY EVA-TONE® CLEARWATER, FL.

840310S

EVA-TONE® SOUNDSHEETS

ISM
INTERNATIONAL SOUND OF MUSIC
ATLANTIC CITY
JOE VALINO
P.O. BOX 423, HADDONFIELD, N. J. 08033

ISM
INTERNATIONAL SOUND OF MUSIC
I'M NOT TO BLAME
JOE VALINO
P.O. BOX 423, HADDONFIELD, N. J. 08033

# the Tower of power

IMAGE
ID SERIES

EP 33 1/3

**PRESENTATION**
**AND CUTS**

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# THE ALTERNATIVE

IMAGE
ID SERIES

EP 33 1/3

## PRESENTATION AND CUTS

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-851

The Mellow Sound
DISC ONE
SIDE 1
EP 33 1/3
STEREO
PRESENTATION
TM
TM Productions, Inc.
℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

# The Mellow Sound

**DISC ONE**
SIDE 2

EP 33 1/3
STEREO

**PRESENTATION**
(continued)
**AND CUTS BY TITLE**

**TM**

TM Productions, Inc.

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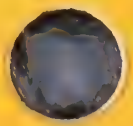
# The Mellow Sound

**DISC TWO**
SIDE 1

EP 33 1/3
STEREO



**CUTS BY TITLE**
(continued from previous disc)

**TM**

TM Productions, Inc.

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# The Mellow Sound

**DISC TWO**
SIDE 2

EP 33 1/3
STEREO

**CUTS BY TITLE**
(continued)

TM

TM Productions, Inc.

℗ TM Productions, Inc. 1978 · 1349 Regal Row · Dallas, Texas 75247 · 214 634-8511

EMI 2941A
EMI
Crime Buster
(Calvert-Hughes)
Coconut Airways Productions Ltd./ Heath Levy Music Co. Ltd.
Sponooch
Produced by Jeff Calvert and Geraint Hughes
℗ 1979 EMI Records Ltd.
All rights of the producer and of the owner of the recorded work reserved
Unauthorised public performance broadcasting and copying of this record prohibited
Made in Gt Britain
EMI 2941

EMI
2941B
EMI
Laserdance
(Calvert-Hughes)
Coconut Airways
Productions Ltd.
Sponooch
Produced by
Jeff Calvert and
Geraint Hughes
℗ 1979 EMI Records Ltd.
All rights of the producer and of the
owner of the recorded work reserved
Unauthorised public performance
broadcasting and copying
of this record prohibited
Made in
Gt Britain
EMI 2941

# BRONZE ARTISTS, LTD.

P. O. Box 4111
Phoenix, Arizona 85030

**STEREO**
TIME: 2:40
Play at 45 RPM
ASCAP

**SIDE ONE**
Record No.
BA - 7103
© 1971

## CUÉNTAME

(J. L. Armenteros)

**ARMANDO LAZARTE**
with
**THE NEW PERSWAYDERS**

# BRONZE ARTISTS, LTD.

P. O. Box 4111
Phoenix, Arizona 85030

**STEREO**
TIME: 3:50
Play at 45 RPM
ASCAP

**SIDE TWO**
Record No.
BA - 7104
© 1971

## GOODBYE, MI CHIQUITA

(H. E. Rodriguez)

**ARMANDO LAZARTE**

with

**THE NEW PERSWAYDERS**

owl
61X77
SIDE 1
Time 2:45
ASCAP
MARILYN
(M. Kean)
LANCE
Owl Recording Studios Inc 2551 Sunbury Rd. Columbus, Ohio 43219

owl
61X7 7
SIDE 2
Time 3:46
ASCAP
FIREBALL
(M. Soski)
LANCE
Owl Recording Studios Inc 2551 Sunbury Rd. Columbus, Ohio 43219

VANCO
45 RPM
Time: 2:10
Side 1
1004
XB-2226
WHEELS
(Torres-Stephens)
TOM BILYEU

# VANCO

45 RPM
Time: 2:10

Side II
1004
XB-2227

## BEER BARREL POLKA

(Lew Brown-Wladimir A. Timm-Jaromir Vejvoda)

**TOM BILYEU**

# SIPERBOWL

Recorded At:
"AFTER
DARK
STUDIO"

R. D. H.
SIDE ONE
(NR13080-1)

Performed By:
BOB HURST
Written By:
BOB HURST

# SIPERBOWL

Recorded At:
"AFTER
DARK
STUDIO"

R. D. H.
SIDE TWO
(NR13080-2)

Performed By:
BOB HURST
Written By:
BOB HURST

J

F H

RECORDS

SIDE 1

Produced by:
Eric Butler And
Fred Hisle
1988

FROM THE LP
"IN A BLUE
COUNTRY MOOD"
(AIH-960)

# SHE STILL HAS HOPE

FRED HISLE

JFH RECORDS - RT. 1 BOX 137 GEORGETOWN, TX. 78626

J

F H

RECORDS

SIDE 2

Produced by:
Eric Butler And
Fred Hisle
1988

FROM THE LP
"IN A BLUE
COUNTRY MOOD"
(AIH-961)

# A FOOL SUCH AS I

(Bill Trader)

## FRED HISLE

JFH RECORDS · RT. 1 BOX 137 GEORGETOWN, TX. 78626

STEREO
LP
SEVEN
33
ZSM 59341 JB
JS7-78
S7 31747
DEVIL WOMAN
From the Columbia LP "DEVIL WOMAN"
CS 8718 -M. Robbins-
MARTY ROBBINS
COLUMBIA
MADE IN U.S.A.
® "COLUMBIA" ® MARCAS REG.

STEREO
LP
SEVEN
33
ZSM 59342 JB
JS7-78
S7 31747
TIME CAN'T MAKE ME FORGET
From the Columbia LP "DEVIL WOMAN"
CS 8718 -M. Robbins-
MARTY ROBBINS
COLUMBIA
MADE IN U.S.A.
® "COLUMBIA" ® MARCAS REG.

polydor
JASRAC
KR 1141
B
ST 33
DISCO BEST HIT 4
ハロー・ミスター・モンキー
1. MACHO MAN(マッチョ・マン)
(J.Morali-H.Belolo-V.Willis-P.Whitehead)
2. GOOD NIGHT BABY(グッド・ナイト・ベイビー)
(M.Hiro-H.Mutsu)
Arr. by John "Good Luck" Smith
193 MANUFACTURE
(Vocal) Kingtones–1
Kingtones & Marie–2
℗'78
ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED RESERVED. MANUFACTURED BY POLYDOR K.K. JAPAN.

BAPTIST SUNDAY SCHOOL BOARD

July-August-September 1977

# YOUNG MUSICIANS RECORDING

Side 1
SSB 945

33 1/3 R.P.M.
STEREO

1. THE LORD IS GOOD TO ALL
   Turner
2. ONE WORLD, ONE LORD, ONE WITNESS
   Reynolds

©1977 The Sunday School Board of the Southern Baptist Convention.
This recording may be played on monaural equipment.

MATERIALS SERVICES DEPARTMENT

BAPTIST SUNDAY SCHOOL BOARD

July-August-September 1977

# YOUNG MUSICIANS RECORDING

Side 2
SSB 945

33 1/3 R.P.M.
STEREO

1. JESUS IS ALL THE WORLD TO ME
   Lowry
2. A PRAYER FOR TODAY
   Butler

℗1977 The Sunday School Board of the Southern Baptist Convention.
This recording may be played on monaural equipment.

MATERIALS SERVICES DEPARTMENT

TUNE: IN MY MERRY OLDSMOBILE

Intro.

Verse:
A lady fair sitting over there
Has had a birthday we hear.
Her name is Lelan, no one's her equal,
To us she is so dear.
She works with us with so much zeal
Her devotion is so very real,
She has a smile for every mile,
And this is how we feel:

Chorus:
Happy Birthday, Lela dear,
And for all the coming year.
Down the road of life we'll go,
Being good Jobies we all know.
We will work and play along,
In our hearts a happy song,
For we know we have as our guiding light
A lady kind and strong.

# MOMENTS TO REMEMBER

Reminiscing from December,
We'll have moments to remember.

Queen Donna's term has been a joy
Sometimes we played, sometimes we toiled,
We will have these moments to remember.
The snowless trip, the noisy fun,
The bus trip up when songs were sung,
We will have these moments to remember.
A breakfast and a barbeque,
And a whirl around on skates,
A date with Dad we're glad we had,
We even sold some cakes.
A rummage sale, and one Sunday,
We went to church our prayers to say,
We will have these moments to remember.

The visits by our guardians grand,
Our deputy who lends a hand,
We will have these moments to remember.
And San Marino Daughters Fair,
Came o'er one day, our work to share,
We will have these moments to remember.
Tho' summer turns to winter
And the present disappears,
The laughter we were glad to share
will echo thru the years,
When other nights and other days
may find us gone our sep'rate ways,
We will have these moments to remember.

S & L RECORDERS

402 E. LAS TUNAS

SAN GABRIEL, CALIF.

AT-26325 - CAP-5-3483

HAPPY BIRTHDAY LELA

Sung by -

Bonnie MacDonald, Linda Henry,
Beverly Adams, Christy Moore,
Alison Heed, Charlotte Robinson

Piano - Judy Peckham

S & L RECORDERS

E. LAS TUNAS

SAN GABRIEL, CALIF.

AT-26325 - CAP-5-3483

"MOMENTS TO REMEMBER"

TO- DONNA.

Sung By-

Judy Peckham, Alison Heed,
Marilyn Lewis, Carolyn Lloyd.
Piano- Judy Peckham.

May 5, 1956

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60601

asi

advance schools, inc.

"Serving America's Need for Modern Vocational Training"

# Mobile Engine Service

Record 1

Side 2

33 1/3 RPM

## FILMSTRIP RECORD

## The Fuel System

## Part II: Carburetion

F-ME-4

© Advance Schools, Inc. 1971

MFD. IN U.S.A. BY EVA-TONE DEERFIELD, ILLINOIS

ADVANCE SCHOOLS INC., Chicago, Illinois, U.S.A. 60621

asi

advance schools, Inc.

"Serving America's Need for Modern Vocational Training"

Mobile Engine Service

Record 2

Side 2

33 1/3 RPM

FILMSTRIP RECORD

The Fuel System

Part II: Carburetion

F-ME-4

© Advance Schools, Inc., 1971

MFG. IN U.S.A. BY EVA-TONE® DEERFIELD, ILLINOIS

© BRUNSWICK RECORD CORPORATION, NEW YORK
MADE IN U. S. A.
FULL-RANGE RECORDING
Brunswick
(BW 24273)
Vocal with Choir
GOD BLESS AMERICA
-Berlin-
BARRY WOOD
accompanied by the
Lehman Engel Singers
8347
LICENSED BY MFR. UNDER U. S. PATS. 1625705, 1637544, RE-16598 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES.
MFR. & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE
SEE DETAILED NOTICE ON ENVELOPE

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1625702, 1637544, RE-16588 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES.
MADE IN U. S. A.
FULL-RANGE RECORDING
Brunswick
LICENSED BY MFR. UNDER U. S. PATS. 1625702, 1637544
MFR. & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE
SEE DETAILED NOTICE ON ENVELOPE
(BW 24274)
Vocal with Choir
AMERICA, THE BEAUTIFUL
-Bates-Ward-
BARRY WOOD
accompanied by the
Lehman Engel Singers
8347

# VICTOR

Not Licensed for Radio Broadcast

25273-A

I'SE A-MUGGIN'-Fox Trot-Part 1

("Stuff" Smith)

Paul Whiteman presents

The Teagarden Boys & Trumbauer Swing Band

Charley Teagarden, trumpet-Jack Teagarden, trombone-Frankie Trumbauer, saxophone-Bud Freeman, tenor sax. with vocal refrain

RCA Manufacturing Co., Inc.
Camden, N.J.
U.S.A.

# VICTOR

Not Licensed for Radio Broadcast

25273-B

I'SE A-MUGGIN'–Fox Trot–Part 2

("Stuff" Smith)

Paul Whiteman presents

The Teagarden Boys & Trumbauer Swing Band

Charley Teagarden, trumpet–Jack Teagarden, trombone–Frankie Trumbauer, saxophone–Bud Freeman, tenor sax. with vocal refrain

RCA Manufacturing Co., Inc.
Camden, N.J.
U. S. A.

"HIS MASTER'S VOICE"
RCA VICTOR
REG. U.S. PAT. OFF. MARCAS REGISTRADAS
P 227
20-3167-A
GIVE MY REGARDS TO BROADWAY
(George M. Cohan)
George M. Cohan, Jr.
and The Guild Choristers
with Orchestra
Thomas Lender Jones, Conductor
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

"HIS MASTER'S VOICE"
RCA VICTOR
REG U.S. PAT. OFF. MARCAS REGISTRADAS
P 227
20-3167-B
FORTY-FIVE MINUTES FROM BROADWAY
(George M. Cohan)
George M. Cohan, Jr.
with Orchestra
Thomas Lender Jones, Conductor
RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.

"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF. MARCAS REGISTRADAS

# VICTOR

26111-A

## YOUR EYES ARE BIGGER THAN YOUR HEART—Fox Trot

(*Tus Ojos Son Mas Grandes Que Tu Corazon*)

(Berle-Eaton-Shand)

Swing and Sway with Sammy Kaye

Vocal refrain by The Three Barons

LICENSED BY MFR. UNDER U.S. PATS. 1545705, 1557844, RE-16588 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES. MFR. & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE.

RCA MANUFACTURING CO., INC. CAMDEN, N. J., U. S. A.

"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF. MARCAS REGISTRADAS

# VICTOR

26111-B

## SAY IT WITH A KISS—Fox Trot

(From First National film "Going Places")

*(Dilo Con Un Beso)*

(Johnny Mercer–Harry Warren)

Swing and Sway with Sammy Kaye

Vocal refrain by Tommy Ryan

LICENSED BY MFR. UNDER U.S. PATS. 1425705, 1637544, RE-16588 (& OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE ON PHONOGRAPHS IN HOMES. MFR. & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD OR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE.

RCA MANUFACTURING CO., INC., CAMDEN, N. J., U. S. A.

Brunswick
MADE IN UNITED STATES OF AMERICA
Not Licensed for Radio Broadcast
(B 18532)
Fox Trot
Vocal Chorus
Bob Carter
RINGSIDE TABLE FOR TWO
From "The Palm Island Casino Revue"
-Oppenheim-Cleary-
MANNY KLINE and
his ORCHESTRA
7605
BRUNSWICK RECORD CORPORATION
U.S. PAT. 1,637,544 M. DE F. MARCA INDUSTRIAL REGISTRATA

Brunswick
MADE IN UNITED STATES OF AMERICA
Not Licensed for Radio Broadcast
(B 18533)
Fox Trot
Vocal Chorus
Beatrice Wain
I'M IN LOVE
From "The Palm Island Casino Revue"
-Myrow-Mills-
MANNY KLINE and
his ORCHESTRA
7605
BRUNSWICK RECORD CORPORATION
U.S. PAT. 1,637,544 M DE F MARCA INDUSTRIAL REGISTRATA

DECCA
TRADE MARK REGISTERED
MANUFACTURED IN U.S.A. · BY DECCA RECORDS, INC
(63232)
Fox Trot
CIRIBIRIBIN
(A. Pestalozza)
AL DUFFY FOUR
Al Duffy, violin; Jimmie Lytell, clarinet
Frank Victor, guitar; Joe Tarto, bass
1683 A
LICENSED BY MFR. UNDER U.S. PATS. 1657644, 1674518, 1695117, 1695118 (AND OTHER PATS. PENDING) ONLY FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES
MFR. & ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD NOR USED FOR ANY OTHER PURPOSE. SEE DETAILED NOTICE ON ENVELOPE

DECCA
TRADE MARK REGISTERED
MANUFACTURED IN U.S.A. - BY DECCA RECORDS, INC
(63230)
Fox Trot
MARIE AH MARIE
(E. Di Capua)
AL DUFFY FOUR
Al Duffy, violin; Jimmie Lytell, clarinet
Frank Victor, guitar; Joe Tarto, bass
1683 B
LICENSED BY MFR. ORIGINAL PURCHASER HAVE AGREED THIS RECORD SHALL NOT BE RESOLD NOR USED FOR ANY OTHER PURPOSE - SEE DETAILED NOTICE ON ENVELOPE

NOT FOR SALE

# RCA VICTOR

REG. U.S. PAT. OFF. - MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

Dreyer Music Corp.
ASCAP

DJ-676-A
(20-3399-A)

## HURRY! HURRY! HURRY!

(Don Reid)

The Three Suns

with vocal refrain by The Fontane Sisters

Intro: 4 Sec., 1st Instr.: 10 Sec., 1st Voc.: 1:07,
2nd Instr.: 1:08; 2nd Voc.: 25 Sec.
TOTAL TIME 2:54

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J., U.S.A.

MADE IN U.S.A.

NOT FOR SALE

"HIS MASTER'S VOICE"

RCA VICTOR

REG. U.S. PAT. OFF. MARCAS REGISTRADAS

SPECIAL PURPOSE SERIES

E. B. Marks Music Corp.
BMI

DJ-676-B
(20-3399-B)

# BALLIN' THE JACK

(Chris, Smith & James Reese Europe)

The Three Suns

All Instrumental

TOTAL TIME 2:15

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

FULL-RANGE RECORDING
Vocalion
MADE IN U.S.A.—NOT LICENSED FOR RADIO BROADCAST
Fox Trot
Vocal Chorus
Jimmie Brown
ALIBI BABY
-Seymour-Hoyman-Lawnhurst-
SWING AND SWAY with
SAMMY KAYE
3556
U.S. PATENT 1,807,544 - Lab Copy
MADE BY BRUNSWICK RECORD CORPORATION

FULL-RANGE RECORDING
Vocalion
MADE IN U.S.A.-NOT LICENSED FOR RADIO BROADCAST
Fox Trot
(20073)
Vocal Chorus
Tommy Ryan
WHY DO YOU PASS ME BY
-Fennell-Carter-Hess-Misraki-
SWING AND SWAY with
SAMMY KAYE
3556
U.S. PATENT
COPY
BRUNSWICK RECORD CORPORATION

COPYRIGHT. PATENTED RECORD. NOT TO BE PUBLICLY PERFORMED WITHOUT LICENCE NOR SOLD BELOW PRICE FIXED BY PATENTEES.
TRADE
MARK
Parlophone
E 8052
SPEED 78
F 3273
MEMORIES DEAR
(T. S. GLEADHILL)
J. M. HAMILTON, Tenor
With Piano Accompaniment
THE PARLOPHONE Co LTD LONDON. MADE IN ENGLAND.

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TRADE
MARK
Parlophone
E 8053
SPEED 78
OH ! WHA'S AT THE
(R. A. SMITH)
J. M. HAMILTON, Tenor
With Piano Accompaniment
THE PARLOPHONE Co Ltd LONDON. MADE IN ENGLAND.

U.S. PATENT 1037544 - 1095170 - 1946556
DECCA
TRADE MARK REGISTERED
NOT LICENSED FOR RADIO BROADCAST
(90648)
Fox Trot
ALEXANDER'S RAGTIME BAND
(Irving Berlin)
HENRY BUSSE
And His Orchestra
1015 A
MANUFACTURED IN U.S.A. BY DECCA RECORDS, INC.

U.S. PATENT 1637544 - 1895178 - 1946596
DECCA
TRADE MARK REGISTERED
NOT LICENSED FOR RADIO BROADCAST
(90659)
Fox Trot
MY MELANCHOLY BABY
(George A. Norton-Ernie Burnett)
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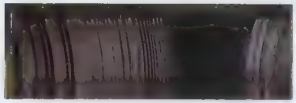

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The Urban Alternative

AOC 102A

# The Authority Of Christ Over Sin

Mark 2:1-12

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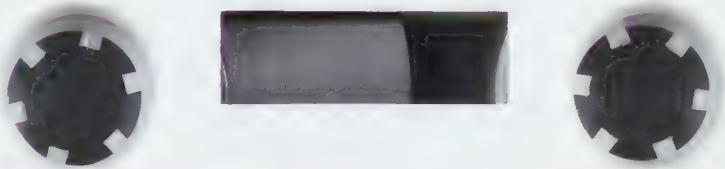
AOC 102B

# The Authority Of Christ Over Circumstances

## Mark 6:33-52



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**CRAMPS / PMS:** Minerals, VegiCaps, OPC, Una de Gato

**CROHN'S DISEASE: (Irritable Bowel)** Una de Gato, Minerals

**DIABETES:** Minerals, MultiEnzymes, Una de Gato, Neutral C, VegiCaps, OPC

**EYESIGHT:** OPC Fruit and Vegi Caps, Neutral C (Glaucoma)

**FATIGUE:** Minerals, Una de Gato

**HEADACHE OR DIZZINESS:** OPC, VegiCaps, Neutral C, Multi-Enzymes

**HEART PROBLEMS (including irregular beat):** Minerals, VegiCaps, Neutral C, OPC, MultiEnzymes

**HEMORRHOIDS:** OPC

**HIGH BLOOD PRESSURE:** Minerals, Neutral C OPC

**IMMUNE SYSTEM:** Una de Gato, FruitCaps, Neutral C, VegiCaps

**INDIGESTION PROBLEMS:** Multi-Enzymes, Una de Gato, Minerals

**KIDNEY DISEASE:** FruitCaps, OPC, VegiCaps

**LUPUS:** Una de Gato, MultiEnzymes

**MEMORY:** OPC, FruitCaps, Minerals, Una de Gato

**OSTEOPOROSIS:** Minerals, Multi-Enzymes, OPC

**PERIODONTAL DISEASE:** Minerals

**PROSTATE:** OPC, Fruitcaps, Una de Gato

**PHYSICALLY RELATED SEXUAL:** Una de Gato, OPC, Minerals

**SKIN PROBLEMS:** (wrinkles, etc) OPC, MultiEnzymes, Minerals, Una de Gato

**SLEEPLESSNESS:** Una de Gato, Minerals, VegiCaps

**STRESS OR DEPRESSION:** Una de Gato, Minerals

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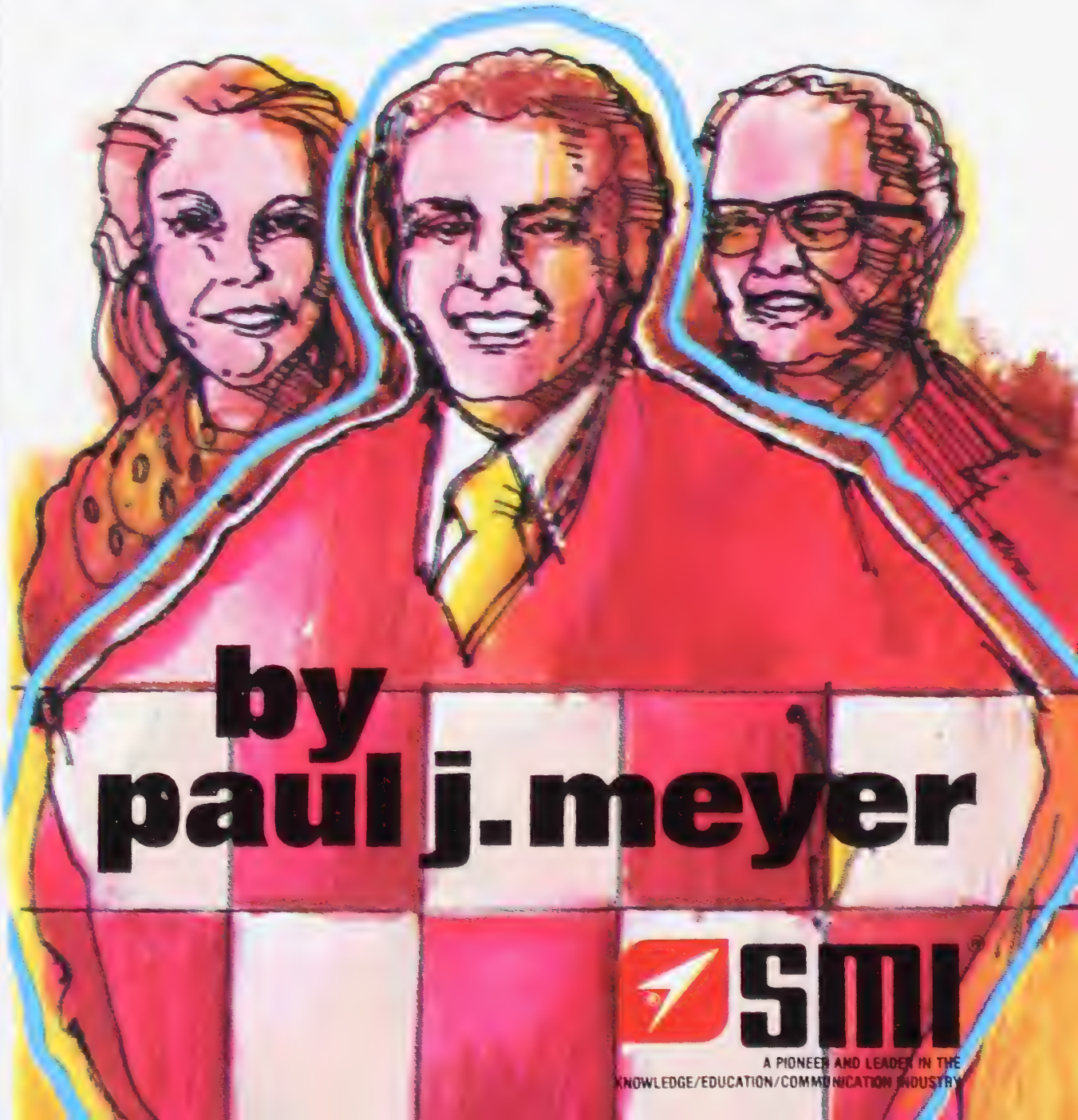

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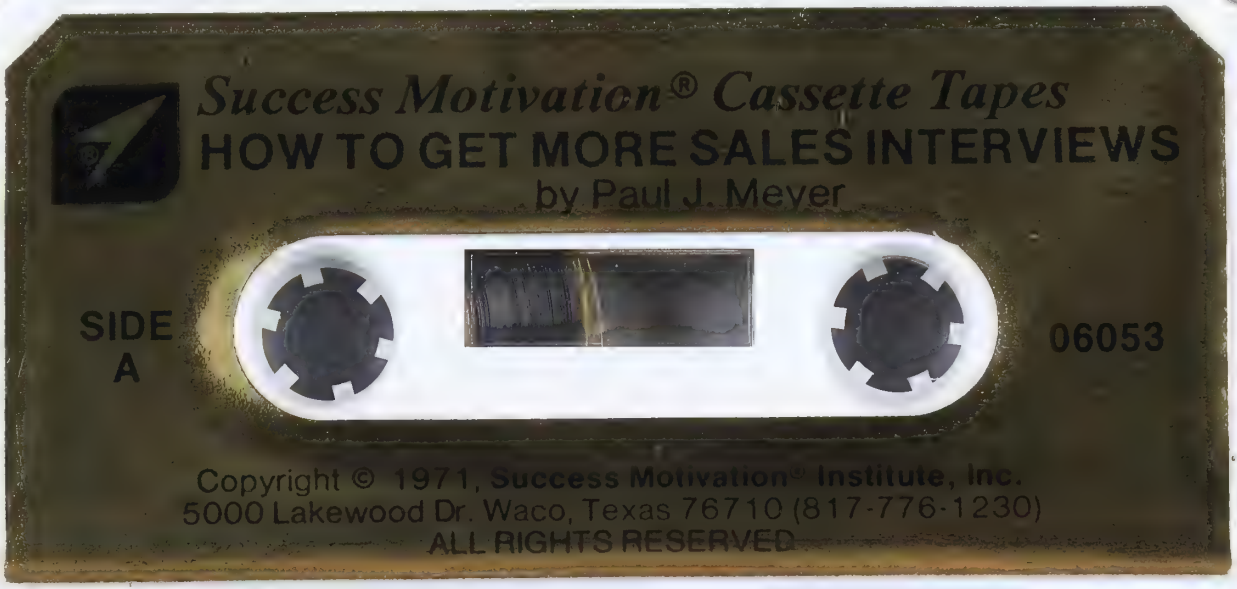
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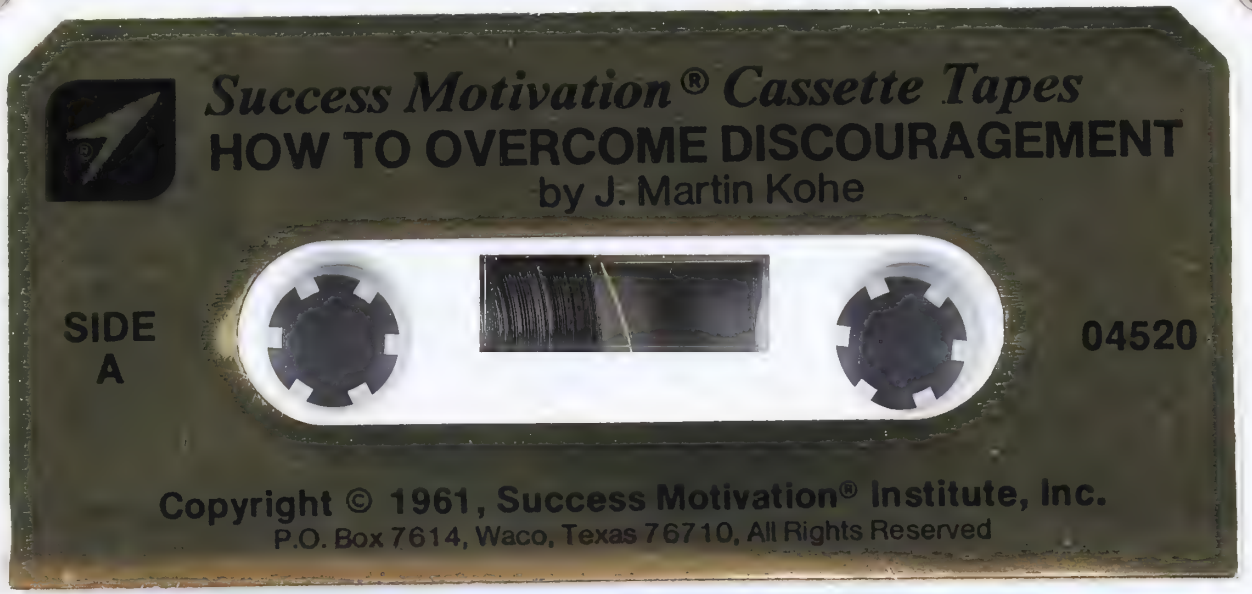
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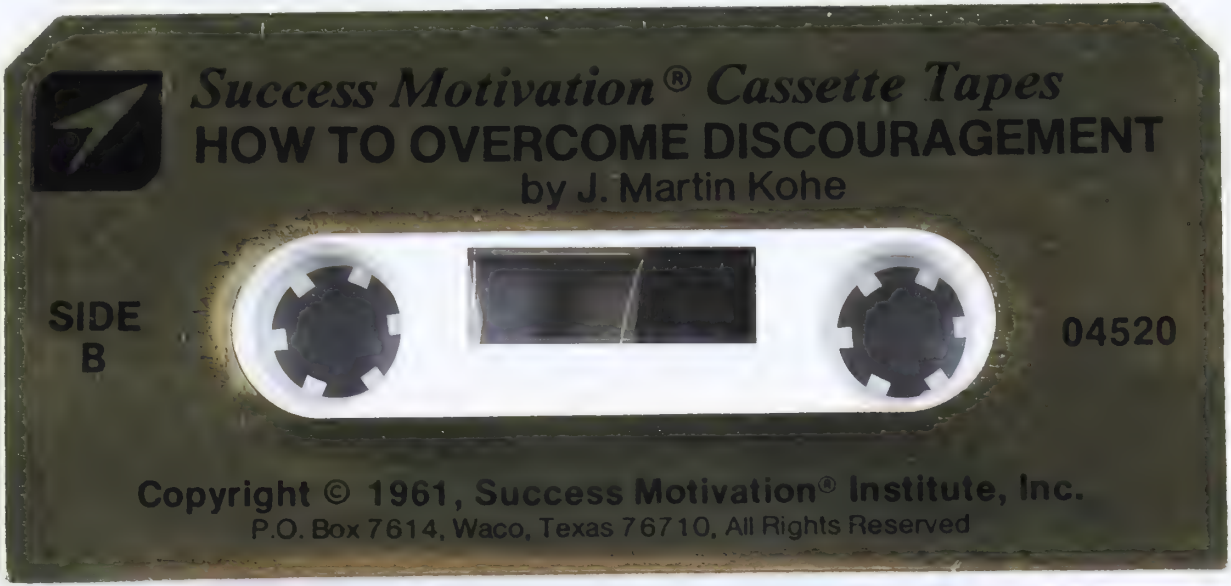
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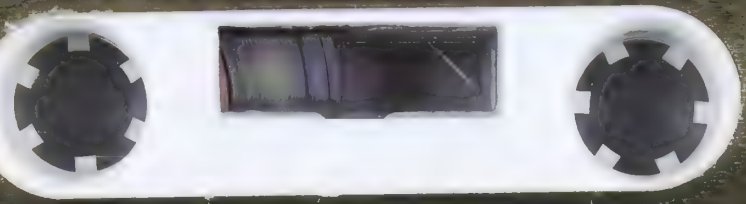

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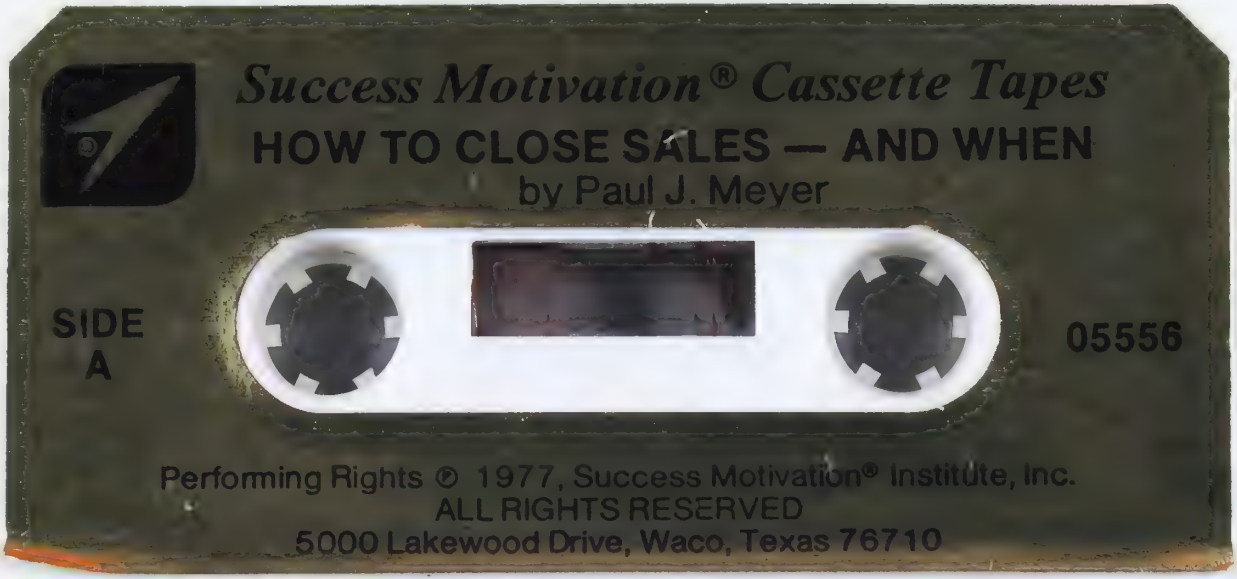
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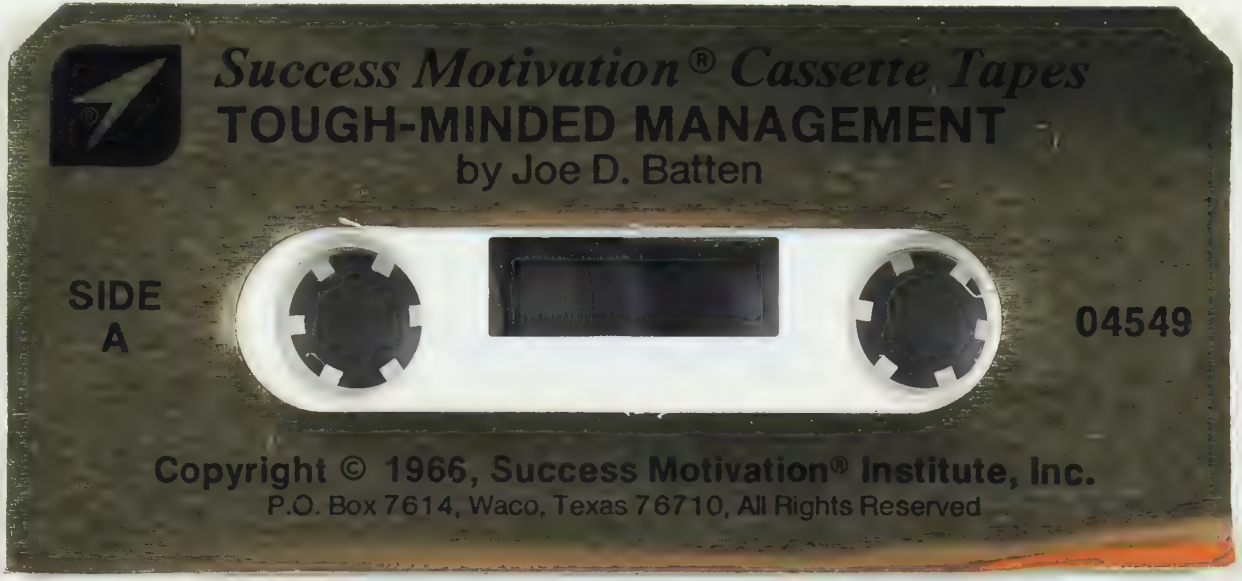
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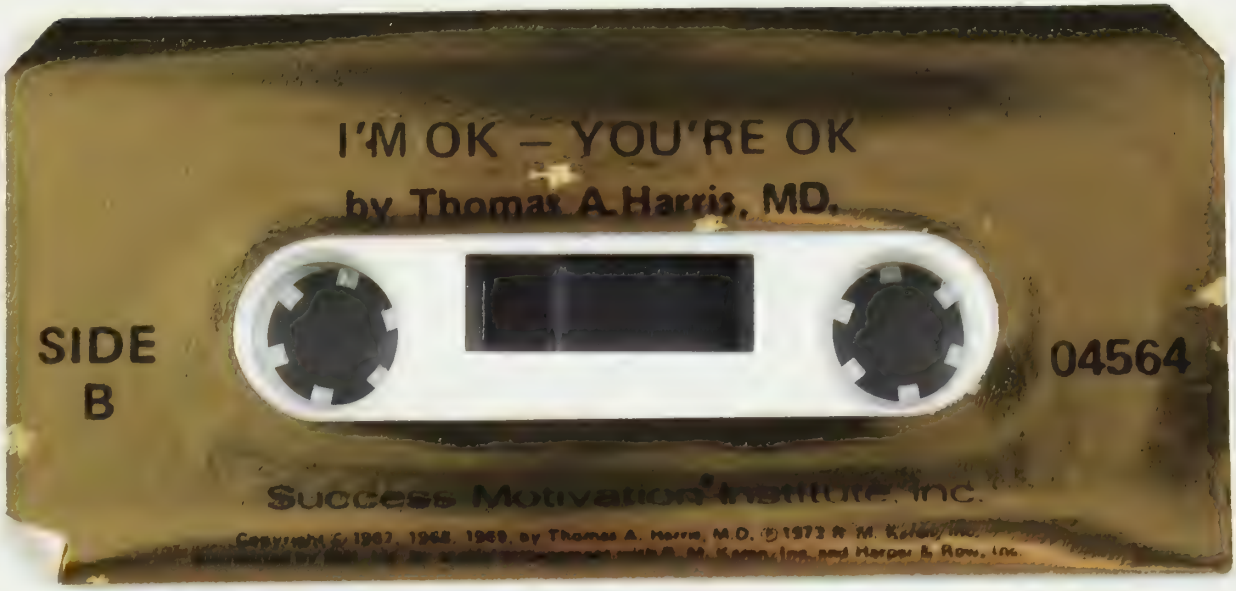
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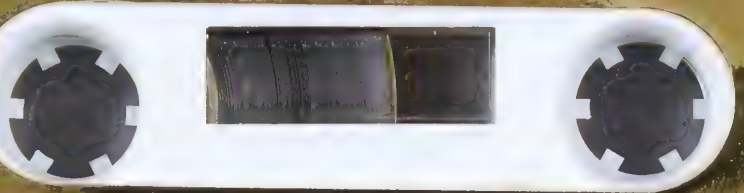

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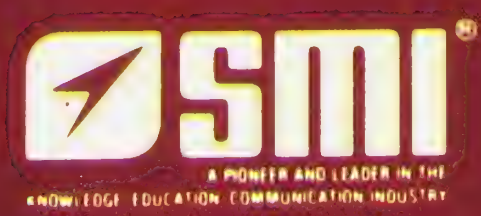


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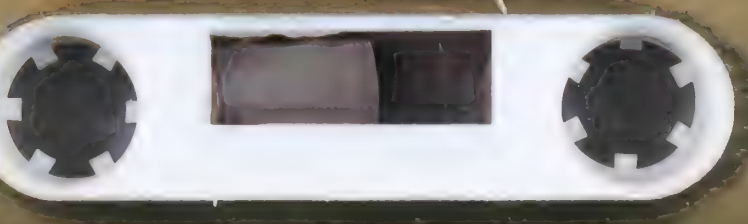

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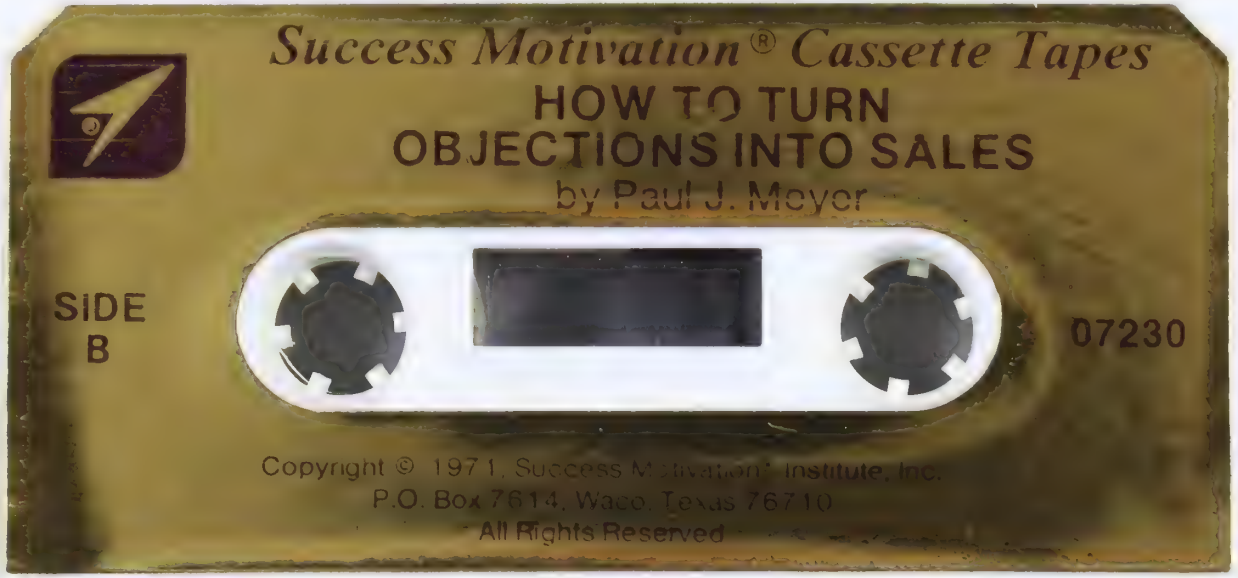
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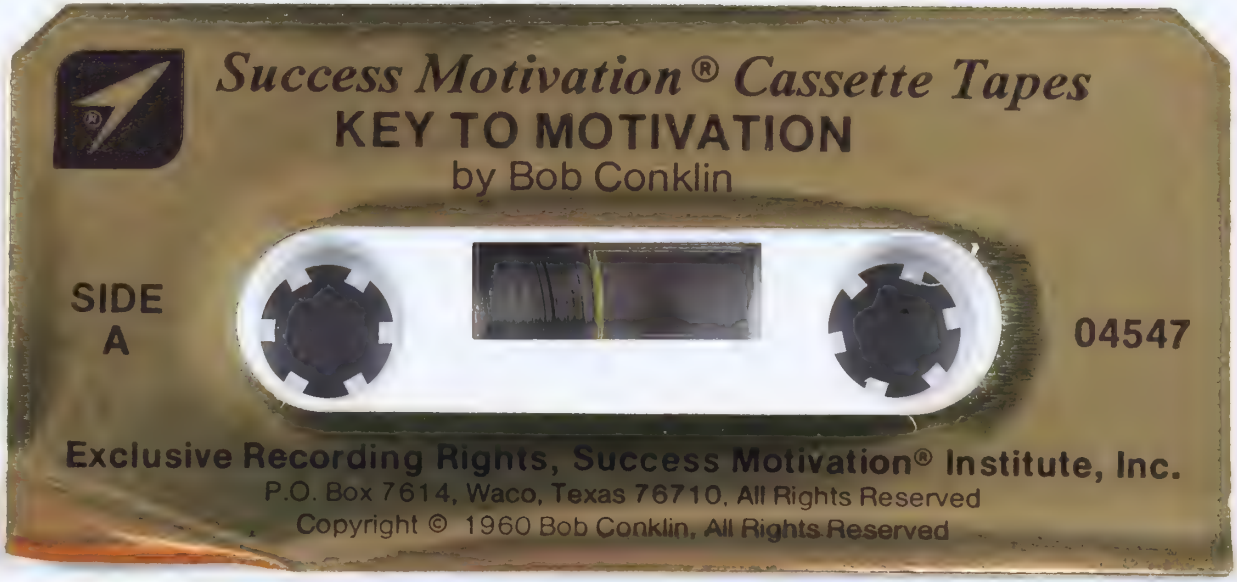
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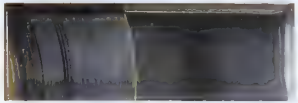

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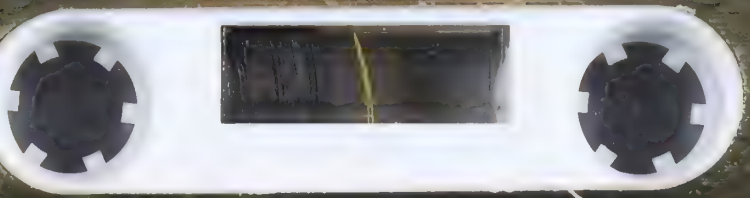

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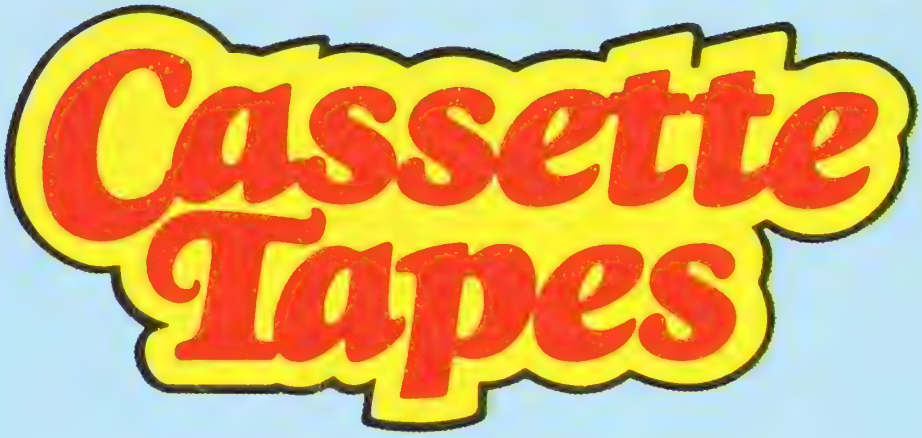


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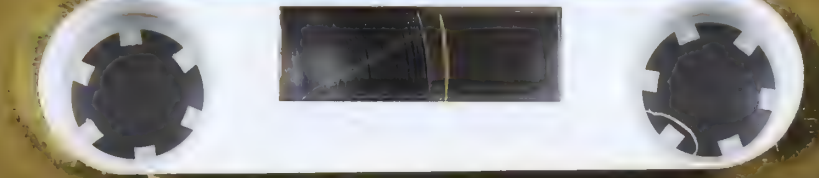

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## በመላከ ፅዮን ቀሞስ አባ ግርማ ከበደ

| | | |
|---|---|---|
| ዘለሰኛ | 1 | ያረድ አፈወርቅ/ስንቱ ደጀኔ |
| የኔ ናርዶስ | 2 | ጽዮን አሰፋ |
| መፅናኛዬ | 3 | ስንቱ ደጀኔ |
| ዝም አትበሉ | 4 | ማርታ ሀይሉ |
| በስደት ብኖር | 5 | ተመስገን ዘለቀ |
| ለቅድስት ሰላሴ | 6 | የዝና ነጋሽ |
| ምስጋና ነው | 7 | ግርማ ተፈራ ካሳ |
| አኑሮኛል ቸርነትህ | 8 | ጓላት ገ/ሚካኤል |
| በማህፀን ቀኔ | 9 | ዶም ገ/እግዚአብሔር |
| ፀጋን የተሞላሽ ሆይ | 10 | ሂሩት በቀለ |
| እመን ትድናለህ | 11 | በላይ መልሴ |
| ምክንያት ስላለኝ ነው | 12 | ንጉት አሰፋ |
| ገና እንዘምራለን | | በሕብረት |

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|---|---|---|---|
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| Chamber Music | 21 | 40 | 59 |
| Choral Music | 22 | 41 | 60 |
| Symphonic Music | 23 | 42 | 61 |
| Broadway Show Tunes | 24 | 43 | 62 |
| Big Band Music | 25 | 44 | 63 |
| Jazz | 26 | 45 | 64 |
| Latin Music | 27 | 46 | 65 |
| New Age Music | 28 | 47 | 66 |
| Easy Listening/Adult Contemporary | 29 | 48 | 67 |
| Folk Music | 30 | 49 | 68 |
| Country | 31 | 50 | 69 |
| Top 40/Dance | 32 | 51 | 70 |
| Rap | 33 | 52 | 71 |
| R&B/Soul | 34 | 53 | 72 |
| Oldies | 35 | 54 | 73 |
| Classic Rock | 36 | 55 | 74 |
| Hard Rock/Metal | 37 | 56 | 75 |
| Alternative Rock/New Music | 38 | 57 | 76 |

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CDK 0100

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2. As Serious As You Can Get **1:04**
3. **Chemical Wedding:** *Shake That Brain.* (Bodega Group, Inc., 800-243-5710) **3:49**
4. **TDK Tape vs. Brand X 1:08**
5. **Sleep Theater:** *Suspicious Minds.* (Krysdahlark Music, 513-556-4444) **4:45**
6. **The Cassette Mechanism 1:12**
7. **Lucie Blue Trembley:** *Montreal.* (Olivia Records, 415-655-0364) **4:48**
8. **Head Cleaning 1:12**
9. **Joanna Connor:** *Playing In The Dirt.* (Blind Pig, 415-526-0373) **3:52**
10. **The Right Bias 2:08**
11. **Angel Dean And The Zephyrs:** *Leaving.* (Unsigned: Don Christensen, 212-233-2583) **3:02**
12. **Dolby® Noise Reduction 2:22**
13. **TDK SA-X Without Noise Reduction 0:23**
14. **Robert Earl Keen, Jr.:** *Mariano.* (Sugar Hill Records, 919-489-4349) **3:27**
15. **TDK SA Captures CD Sound 1:15**
16. **Swang Dingis:** *On That Night.* (Unsigned: Michael Kafcos, 718-746-8863) **2:02**
17. **TDK MA—The Metal Difference,** (Tchaikovsky: Excerpt from *"1812" Overture,* Cincinnati Symphony Orchestra. (Telarc International) **4:13**
18. **Setting Recording Levels With TDK Reference Tones 1:31**
19. **TDK Reference Tone Methodology 3:23**

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Scott Iwata - Voice & Guitar
Angelito Mesina - Bass
Elvin Reyes - Guitar
Jamie Quon - Drums

All tracks written by Scott I. Iwata, except 5 and 8,
written by Scott I. Iwata and Angelito Mesina Jr.

Produced by Elvin M. Reyes. Co-produced by Scott I. Iwata.
Executive Producer Scott I. Iwata. Mastered by Bob Coover.
CD artwork and sleeve design by Red Pod Inc. and Angelito Mesina Jr.
Additional instruments by Jay LeBoeuf (Drums on tracks 1, 3, and 7)
Photography by Mimi and Larry Alfonso

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# bento

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01 point of no return
02 this time of year
03 1000 ways
04 beautiful girl
05 know it's not too late
06 anti gravity
07 the message
08 places you go
09 won't hurt
10 as good as it gets

Produced by Elvin M. Reyes. Co-produced by Scott I. Iwata.
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   JEFFREY HIDALGO *(Jim Pereda)*
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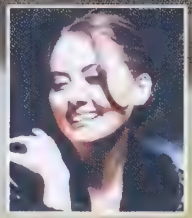
   JOLINA MAGDANGAL *(Freddie Saturno)*
4. BINUHAY MO
   RICHARD MARTEN *(Vehnee Saturno)*
5. ONLY WHEN I'M WITH YOU
   TRINA BELAMIDE *(Trina Belamide)*
6. OH BABE
   JAREMIAH *(Renato Santos)*
7. ANONG PANGALAN MO
   JAMIE RIVERA *(Jamie Rivera/Archie Castillo)*
8. SUPERSTAR NG BUHAY KO
   LINDSAY CUSTODIO *(Chito Ilacad/Sassy Ilacad)*
9. BAKIT IKAW PA RIN
   NOAH *(Larry Hermoso)*
10. LAGING IKAW PA RIN
    ROSELLE NAVA *(Jimmy Borja)*
11. TAMEME
    JOLINA MAGDANGAL *(Freddie A. Saturno/Lenita Santos)*
12. BAKIT HINDI AKO
    JAMIE RIVERA *(Jamie Rivera/Marc Lopez)*

Jolina Magdangal

Jamie Rivera



Jeffrey Hidalgo

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Jeremiah

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Volume
3

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VOL. 1
ليالي العسري

Layali El Asri
VOL. 1
ليالي العسري

| | | |
|---|---|---|
| 1. | Nassito daî | 8.32 |
| 2. | Al Attar | 15.56 |
| | Fin chèque | |
| | Hahowa like | |
| 3. | Hak âla wadak | 10.14 |
| | Awana | |
| 4. | Moulay taher | 14.05 |
| | Ah a lalla | |
| 5. | Hennini a lahbiba | 8.33 |
| | H'na ma chekmana | |
| 6. | Souelte allke | 7.55 |

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VOL 1

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1. Nassho dal — 8.32
2. Al Amar — 15.56
   Fin chegou
   Hahowa lke
3. Hak ala wadak — 10.14
   Awana
4. Moulay taher — 14.05
   Ah a laka
5. Hennini a lahbiba — 9.33
   - H'na ma chekmara
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# Layali El Asri
VOL. 1

# ليالي العصري

| | | |
|---|---|---|
| 1. | Nassito dai | 8.32 |
| 2. | Al Attar | 15.56 |
| | Fin chèque | |
| | Hahowa like | |
| 3. | Hak âla wadak | 10.14 |
| | Awana | |
| 4. | Moulay taher | 14.05 |
| | Ah a lalla | |
| 5. | Hennini g.lorfolba | 8.33 |
| | H'na ma chekmana | |
| 6. | Souelte alike | 7.55 |

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Khalid Bennani
en concert pour la première fois en Belgique

Khalid Bennani
en concert pour la première fois en Belgique

| | | |
|---|---|---|
| 1. | Hammouda ya jari | 5.58 |
| 2. | A'llah a'llah ya baba | 3.14 |
| 3. | Moustapha | 2.53 |
| 4. | Abbas aya âbbas | 2.55 |
| 5. | Ha'louma | 1.26 |
| 6. | Kanmourt a'lbad'llah | 2.49 |
| 7. | Ou'ld amri | 3.32 |
| 8. | Ach kayne | 1.25 |
| 9. | Sadari | 4.22 |
| 10. | Chna'l sewwe'r â'lik | 2.43 |
| 11. | Daba daba | 2.30 |
| 12. | Ach kaddek marchdi'h | 4.24 |
| 13. | E'l hourme ya R'soul A'llah | 3.48 |
| 14. | Komo ramdanou | 1.05 |
| 15. | Ta'laâ e'l badro | 5.28 |
| 16. | Moul l'ghaba | 4.31 |
| 17. | Baba Mimoune | 4.47 |
| 18. | Maândi zhar | 4.39 |
| 19. | A'l A'loua | 4.57 |
| 20. | Assa'di | 3.47 |
| 21. | Fin cheque li âtitek | 2.39 |

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| | | |
|---|---|---|
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| 2. | Allah allah ya baba | 3.14 |
| 3. | Moustapha | 2.58 |
| 4. | Abbas aya abbas | 2.55 |
| 5. | Halouma | 1.26 |
| 6. | Kanmout albadillah | 2.49 |
| 7. | Ould amri | 3.32 |
| 8. | Ach kayne | 1.26 |
| 9. | Sadati | 4.22 |
| 10. | Chhal semwelt alik | 2.48 |
| 11. | Daba daba | 2.30 |
| 12. | Ach kaddek matcondih | 4.24 |
| 13. | El hourme ya R'soul Allah | 3.48 |
| 14. | Komo camdahou | 1.05 |
| 15. | Tejaa el badro | 5.28 |
| 16. | Moul l'ghaba | 4.31 |
| 17. | Baba Mimoune | 4.47 |
| 18. | Maândi zhar | 4.39 |
| 19. | Al Aloula | 4.57 |
| 20. | Assardi | 3.47 |
| 21. | Fin cheque li 3ziz ek | 2.39 |

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باب الجار
في مدرسة الحب
الا انت
يمدلله
وين أخدك
سلامي
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مدرسة الحب
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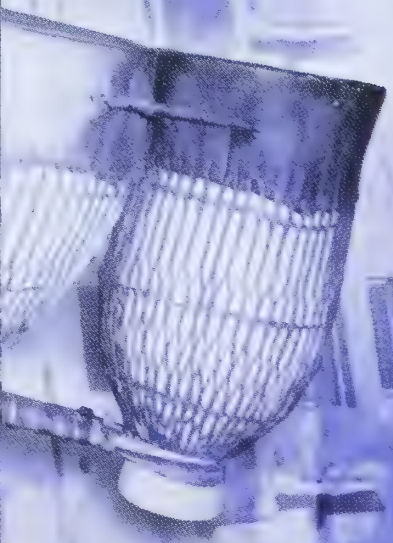
0013

عيساوة
Ben Hamou
issawa
pour toutes les fêtes

عيساوة
Ben Hamou
issawa
pour toutes les fêtes



| | | |
|---|---|---|
| 1. | Dourat al âroussa | 9.59 |
| 2. | Allah a baba Mimoune | 9.04 |
| 3. | Amira lalla | 5.42 |
| 4. | Amina ya lalla | 4.28 |
| 5. | Lalla Malika | 10.33 |
| 6. | El hourme ya R'ssoul Allah | 8.36 |
| 7. | Al fiachia | 12.15 |
| 8. | Al hadra al issaouia | 9.10 |
| 9. | Azaîr îde ma jraali | 3.54 |

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Ben Hamou
Issawa
pour toutes les fêtes
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Allah a baba Mimoune
Amira lalla
Amina ya lalla
Lalla Malika
El hourme ya R'ssoul Allah
Al fiachia
Al hadra al issaouia
Azair ide ma jraali

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Ben Hamou

# issawa

pour toutes les fêtes

Issawa

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عيسوة

# Issawa

## Ben Hamou

pour toutes les fêtes

| | | |
|---|---|---|
| 1. | Dourar al aroussa | 9.59 |
| 2. | Allah a baba Mimoune | 9.04 |
| 3. | Amira lalla | 5.42 |
| 4. | Amina ya lalla | 4.28 |
| 5. | Lalla Malika | 10.33 |
| 6. | El hourme ya R'ssoul Allah | 8.36 |
| 7. | Al fiachia | 12.15 |
| 8. | Al hadra al issaouia | 9.10 |
| 9. | Azair ide ma jraah | 3.54 |

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TOP
98

| | | |
|---|---|---|
| ORCHESTRE NADIA | 5.58 | Amoul Lkarvata |
| MERYEM | 4.11 | Bghad Ye Aoujouk Alia |
| MERYEM | 4.11 | Wa Yassakhi Bia |
| AL YAQOUT | 5.55 | Anti Ya Lanbiba Diali |
| NAJAT ETTAZI | 5.26 | Ettiliphone |
| MILOUDA | 5.24 | Adlamtini Bla Sebba |
| KARIMA | 5.56 | Toub Ya Galbi Toub |
| FATIMA ALBIDAOUIA | 5.45 | Ammi Dada Ya Mi |
| BEN ÂGIDA | 5.50 | La Tiqichi Fih |

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| | | |
|---|---|---|
| أمول الكارطة | 5.58 | أركستر نادية |
| بغاو يعوجوك علي | 4.11 | الفنانة مريم |
| ويالساخي بيا | 4.11 | الفنانة مريم |
| أنت يالحبيبة ديالي | 5.55 | اركسترا الياقوت |
| التلفون | 5.26 | نجاة التازي |
| أظلمتيني بلا سبة | 5.24 | ميلودة |
| توب ياكلبي توب | 5.56 | كريمة |
| أمي دادا يامي | 5.45 | فاطمة البيضاوية |
| لاتقيش فيه | 5.50 | فاطمة بنعكيدة |

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Les Maîtres de Gnawa
Les Maîtres de Gnawa
Abderrahmane Paco et Oulad Bambara

# Les Maîtres de Gnawa

Abderrahmane Paco et Oulad Bambara

# Les Maîtres de Ghawa

| | | |
|---|---|---|
| 1. | Mohamed sidi : Abderrahmane Paco | 4.06 |
| 2. | Yobadi : Ouled Bambara | 9.14 |
| 3. | Ya rabbi ya moulay : Abderrahmane Paco | 7.17 |
| 4. | Allah allah : Ouled Bambara | 11.20 |
| 5. | Sadiyni : Abderrahmane Paco | 7.05 |
| 6. | Bamoo bambi : Ouled Bambara | 9.00 |
| 7. | Allal aya allal : Abderrahmane Paco | 12.41 |
| 8. | Nabrina rassoul allah : Ouled Bambara | 10.44 |

# Les Maîtres de Gnawa

Mohamed sidi : Abderrahmane Paco
Yobadi : Oulad Bambara
Ya rabbi ya moulay : Abderrahmane Paco
Allah allah : Oulad Bambara
Balymi : Abderahamne Paco
Bambo bambi : Oulad Bambara
Allal aya allal : Abderrahmane Paco
Nabina rassoul Allah : Oulad Bambara

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# Les Maîtres de Gnawa

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# Les Maîtres de Gnawa

| | | |
|---|---|---|
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| 2. | Yobadi : Oulad Bambara | 9.14 |
| 3. | Ya rabbi ya moulay : Abderrahmane Paco | 7.17 |
| 4. | Allah allah : Oulad Bambara | 11.20 |
| 5. | Balyni : Abderahamne Paco | 7.05 |
| 6. | Bambo bambi : Oulad Bambara | 9.00 |
| 7. | Allal aya âllal : Abderrahmane Paco | 12.41 |
| 8. | Nabina rassoul Allah : Oulad Bambara | 10.44 |

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Les Maîtres de Gnawa
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Rania
Orchestre Tabsir
أوركسترا طبصير

# Orchestre Tahsin Sabir

# اوركسترا طهسين صبر

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# أوركسترا طحسين

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1. Chekh lekbila (2:)
2. Al ghadar (2:)
3. Gali aziza (2:)
4. Zine diali (2:)
5. Lemima dai lebnitak (2:)
6. Rania (Parole & musique : Mohamed Abdelwahab)
7. Amira bent el amara (2:)
8. Ach dak lemchi lezine (Parole & musique : Ahmed Adeli)
9. Aaa andi miad (Parole & musique : Ahmed Adeli)
10. Allil asiak amara (Parole & musique : Ahmed Adeli)
11. Lehmami (Parole & musique : Ahmed Adeli)
12. Legnaoui (Parole & musique : Ahmed Adeli)

PARAPHONE FRANCE

Tahour

# Orchestre Tahour

# أوركسترا طهور

CD FPAM 047

Tahour

| | | |
|---|---|---|
| 1. | Chekh lekbila (D.F) | 7.05 |
| 2. | Al ghadar (D.F) | 3.55 |
| 3. | Gali azize (D.F) | 3.24 |
| 4. | Zine diali (D.F) | 1.06 |
| 5. | Lemima daï lebnitek (D.F) | 5.16 |
| 6. | Rania (Paroles & musique : Benjelloun Abderrazzak) | 4.49 |
| 7. | Amira bent el omara (D.F) | 7.22 |
| 8. | Ach dak temchi lezine (Paroles & musique : Hamid zahir) | 6.01 |
| 9. | Ana andi miâd (Paroles & musique : Hamid zahir) | 4.47 |
| 10. | Allil asidi âmara (Paroles & musique : Hamid zahir) | 1.52 |
| 11. | Lehmami (Paroles & musique : Hamid zahir) | 1.50 |
| 12. | Legnaoui (Paroles & musique : Hamid zahir) | 1.21 |

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Senhaji
Senhaji

Senhaji

1. Mimti lahbiba 6.02
2. Slah oua salam 5.13
3. Ouayli âla lahoua 3.41
4. Abdellah 1.49
5. T't'snayni 1.15
6. Âyta bidaouia 4.54
7. Sadati 11.32
8. Ah galbi 8.05

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|---|---|---|
| 1. | Mimti lahbiba | 6.02 |
| 2. | Slah oua salam | 5.13 |
| 3. | Ouayli âla lahoua | 3.41 |
| 4. | Abdellah | 1.49 |
| 5. | Tf'snayni | 1.15 |
| 6. | Âyta bidaouia | 4.54 |
| 7. | Sadati | 11.52 |
| 8. | Ah galbi | 8.05 |

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|---|---|
| Brini neberik<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 7'13 |
| Wa rani massakhi bik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'50 |
| Music | 2'29 |
| Kataarfini kanberik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 3'37 |
| Ajini ya lghzal<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'24 |
| Laaroussa warda mahroussa<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 8'00 |
| Ourighama lmaakoul<br>*Rachid Imaloui / Jedouane El-Mokhtar* | 5'50 |
| Lamouni ou lamouk<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 6'20 |
| Had ezzine maadebeni<br>*Abdelhak Errabie* | 4'36 |
| Ya lli nessitini<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'34 |
| Dirini fi ballek<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 5'00 |

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|---|---|
| Brini neberik<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 7'13 |
| Wa rani massakhi bik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'50 |
| Music | 2'29 |
| Kataarfini kanberik<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 3'37 |
| Ajini ya lghzal<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'24 |
| Laaroussa warda mahroussa<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 8'00 |
| Ourighama lmaakoul<br>*Rachid Imaloui / Jedouane El-Mokhtar* | 5'50 |
| Lamouni ou lamouk<br>*Abdelhak Errabie / Jedouane El-Mokhtar* | 6'20 |
| Had ezzine maadebeni<br>*Abdelhak Errabie* | 4'36 |
| Ya lli nessitini<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 2'34 |
| Dirini fi ballek<br>*Jedouane El-Mokhtar / Jedouane El-Mokhtar* | 5'00 |


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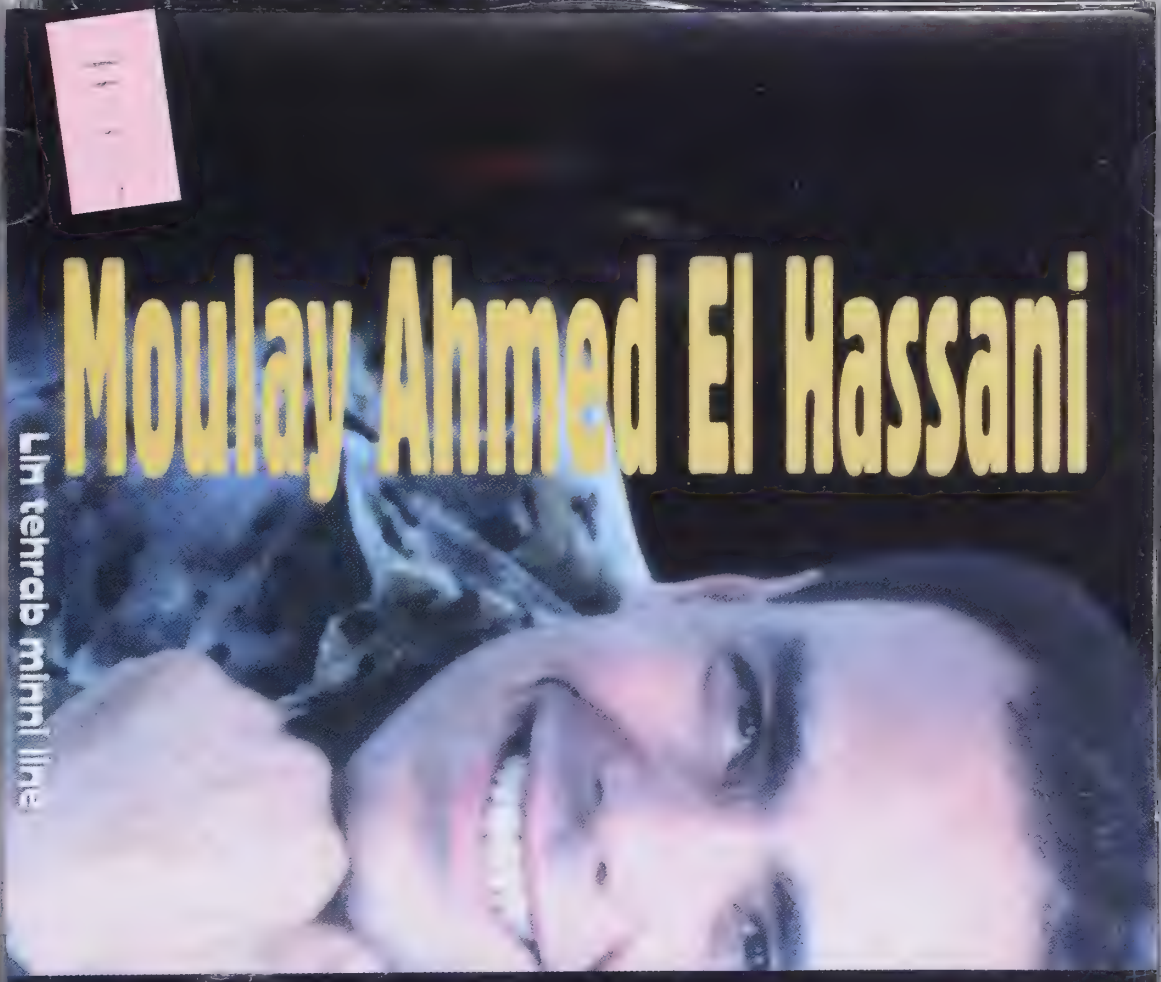
Jedouane - CD FPH 01

Moulay Ahmed El Hassani

# Moulay Ahmed El Hassani



Lin tehrab minni line

# Moulay Ahmed El Hassani

Lin tehrab minni line

| | | |
|---|---|---|
| 1. | Sebbar ya moe anya | 4.57 |
| 2. | Âhedtou ou âtetou kelma | 5.03 |
| 3. | N'sina el heme n'sina | 5.29 |
| 4. | Saâf zide arassi | 5.05 |
| 5. | Chefte el m'hebba fi âynek | 5.00 |
| 6. | Line tehreb menni | 5.23 |
| 7. | Samehtek ana y'la samahle Allah | 5.44 |
| 8. | Gloub n'sara hannat | 5.50 |
| 9. | Hayhat a rassi | 8.44 |
| 10. | Â addabtini | 6.27 |
| 11. | Li bghiti dirtih | 4.50 |
| 12. | Hetta fat el foute | 5.27 |
| 13. | Goulouli malou | 5.38 |

# Moulay Ahmed El Hassani

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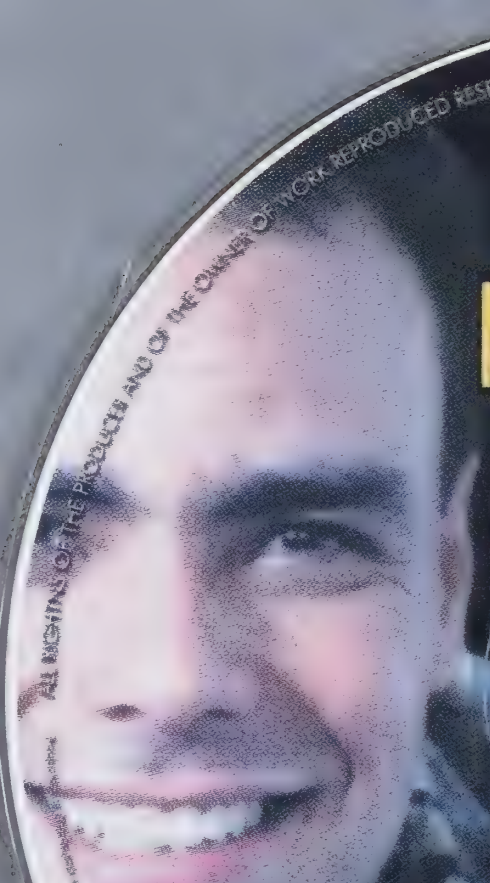

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CD FPAM 076

Sebbar ya moe anya
Âhedtou ou âtetou kelma
N'sina el heme n'sina
Saâf zide arassi
Chefte el m'hebba fi âynek
Line tehreb menni
Samehtek ana y'la samahle Allah
Gloub n'sara hannat
Hayhat a rassi
Â addabtini
Li bghiti dirtih
Hetta fat el foute
Goulouli malou

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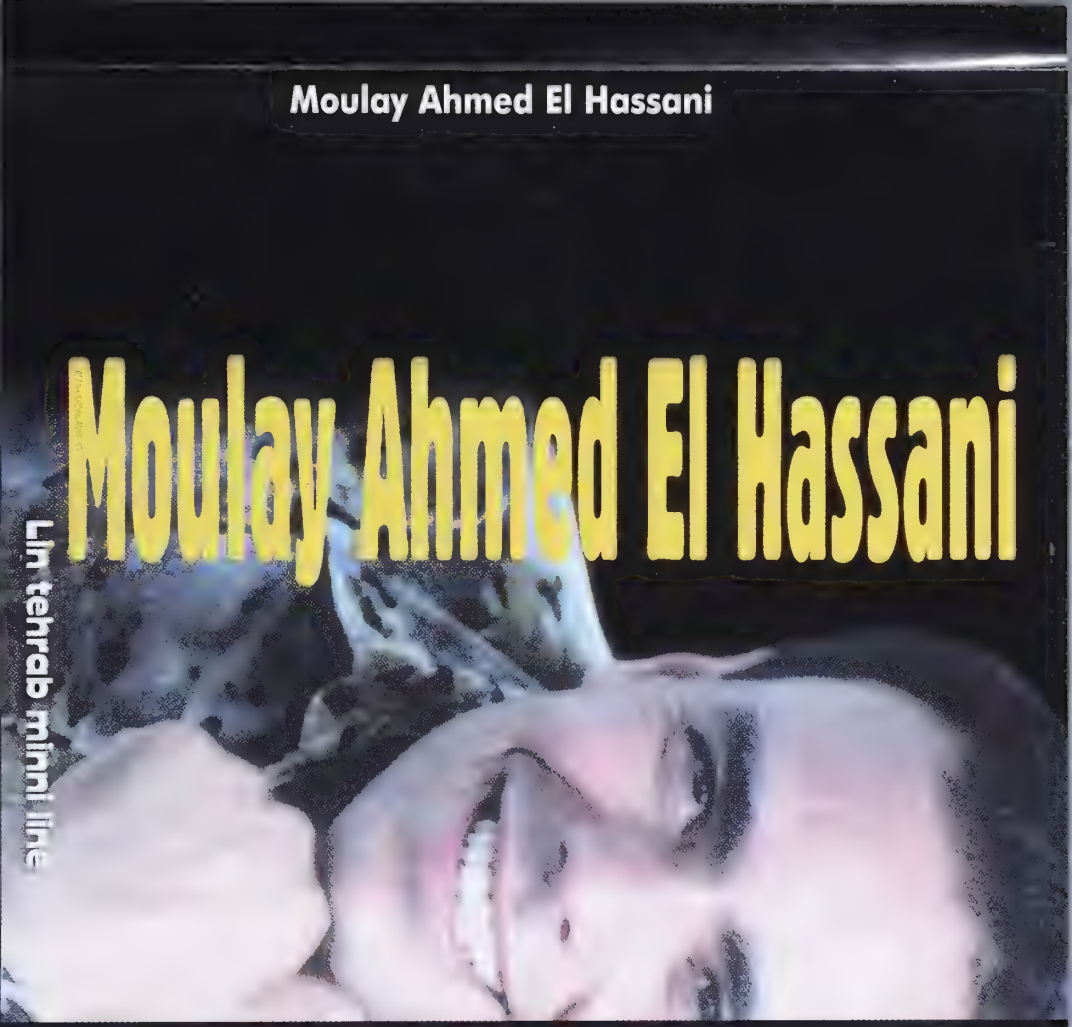

Un tehrab minni ine

CD FPAM076

Moulay Ahmed El Hassani

| | | |
|---|---|---|
| 1. | Sebbar ya moe anya | 4.57 |
| 2. | Âhedtou ou âtetou kelma | 5.03 |
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| 4. | Saâf zide arassi | 5.05 |
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| 12. | Hetta fat el foute | 5.27 |
| 13. | Goulouli malou | 5.38 |

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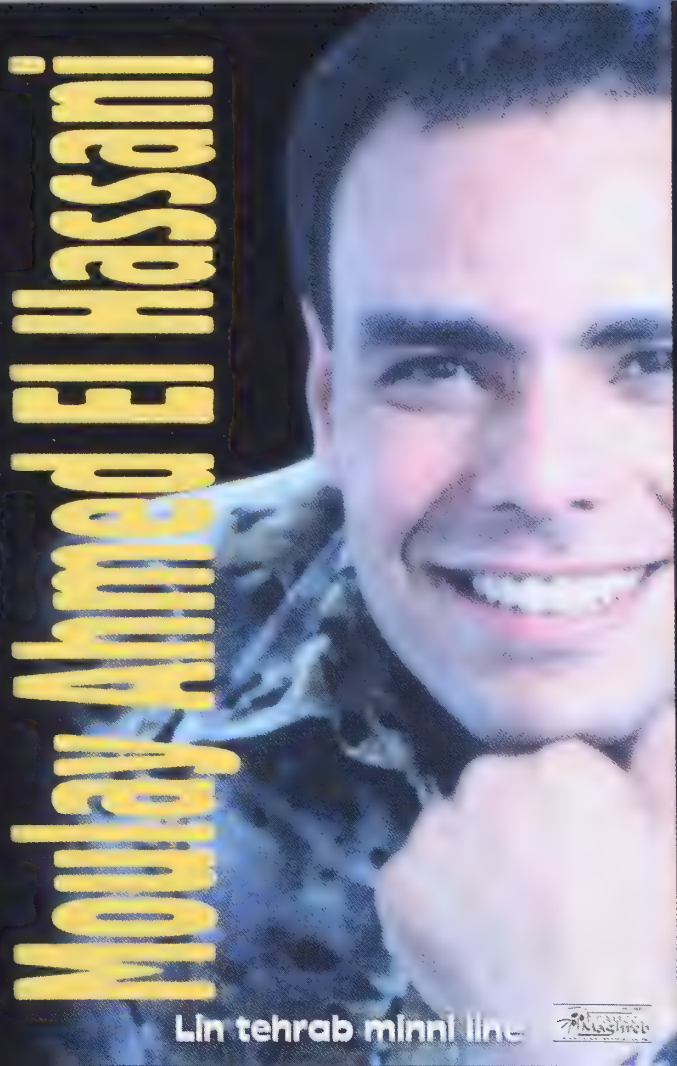

Lin tehrab minni line

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SABAM
CD FPAM 220
1. Ya m'ra
2. Comme chaque fois
3. Je t'aime chérie
4. Ma mamia
5. Ca fait longtemps
6. C'est pas ma faute
7. Hiya danger
8. Consulat
9. Nabina
10. Matebkiche
11. Comme chaque fois (play back)
12. C'est pas ma faute (play back)
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# AMROU

| | | |
|---|---|---|
| 1. | Ya m'ra (Amrou/Amrou) | 3'55 |
| 2. | Comme chaque fois (Amrou/Amrou) | 3'36 |
| 3. | Je t'aime chérie (Amrou/Amrou) | 3'55 |
| 4. | Ma mamia (Valentin/Amrou) | 4'12 |
| 5. | Ca fait longtemps (Amrou/Amrou) | 3'34 |
| 6. | C'est pas ma faute (Amrou/Amrou) | 3'35 |
| 7. | Hiya danger (Amrou/Amrou) | 4'43 |
| 8. | Consulat (Amrou/Amrou) | 3'35 |
| 9. | Nabina (A/Amrou) | 4'37 |
| 10. | Matebkiche (Amrou/Amrou) | 4'17 |
| 11. | Comme chaque fois (play back) | 3'38 |
| 12. | C'est pas ma faute (play back) | 3'35 |

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AOC 102A

# The Authority Of Christ Over Sin

Mark 2:1-12

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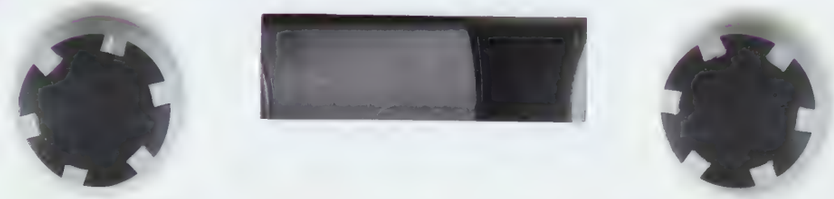
The Urban Alternative

AOC 102B

# The Authority Of Christ Over Circumstances

Mark 6:33-52



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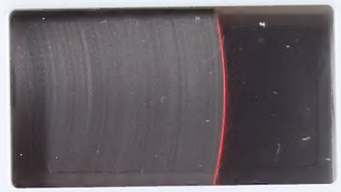

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